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July 1933.

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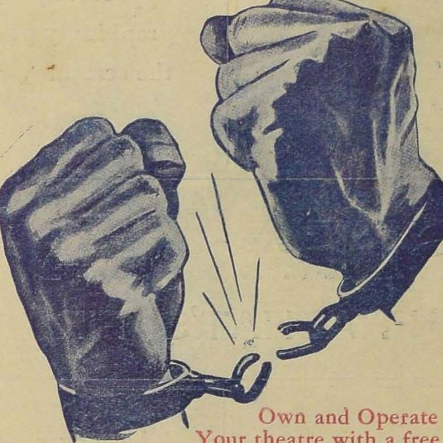

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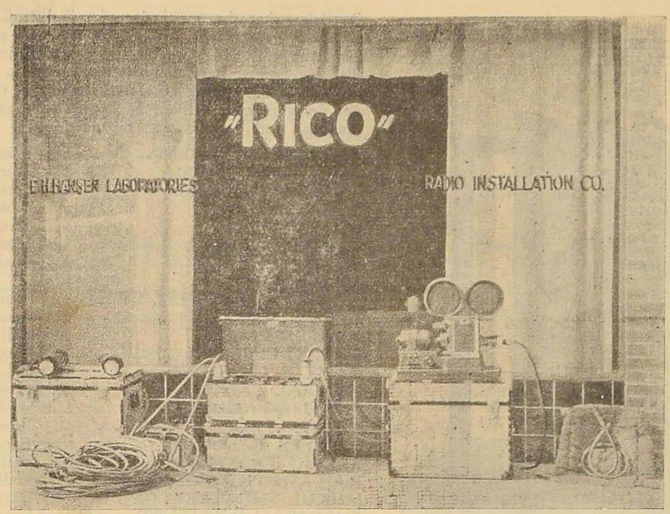

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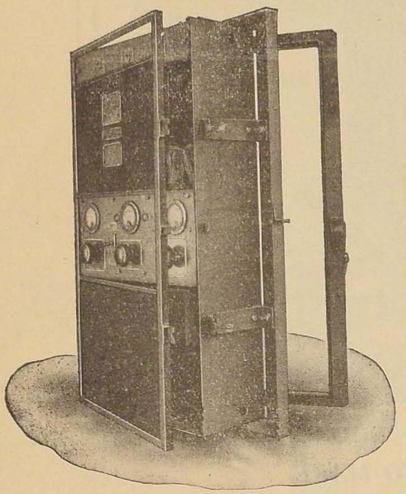

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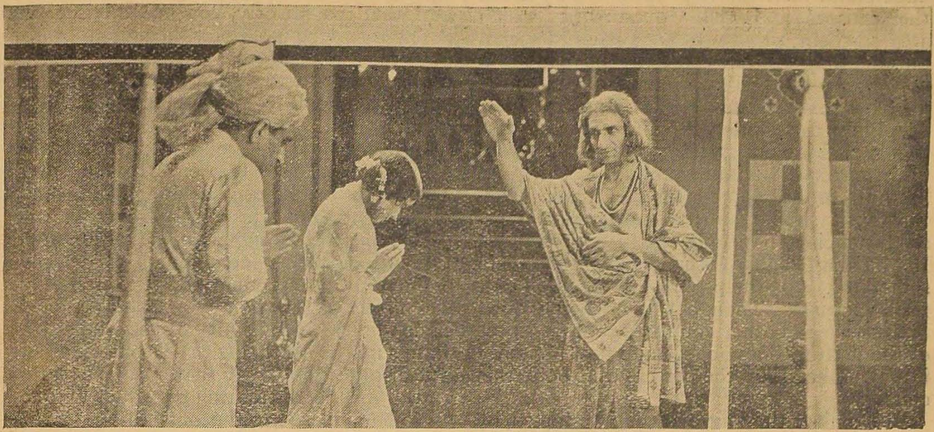


A Scene from " Karma "

Bans and Bouquets

By

Filman

THERE is an old Indian saying that an elephant is worth thousand pounds whether it is alive or dead. The same, it almost seems, may be said of our politicians though, of course, in an altogether different sense. An Indian politician whether alive or dead, seems to be an object of concern to our police. We can understand the concern of the police in a living politician for it has been told, how many times I cannot easily remember, that had it not been for these politicians there could be drastic cut in the expenses of the police department and possibily throwing off of so many police people from employment. But even when the politician is dead that he is still an object of interest appears strange but true. There was a certain leader by name Sen Gupta in Bengal. Just like so many people he lived and of course he died. That would have an end of the matter and of him too for at least to those who do not believe in things astral. But some film companies in Calcutta took it into their heads to make a film of the dead body's funeral procession. It is one of the peculiarities of this film business that you can make any film you like but you cannot be sure whether it will be exhibited or not.

Topicals such as these should be exhibited as soon as they are made while the interest of the incident is fresh in the popular memory and one of the enterprising distributors of Madras brought the film as quickly as possible and it was advertised for screening in a certain theatre. At the last moment the owner of this theatre received orders from the Police Commissioner that this funeral procession film should not be exhibited. It is impossible to say whether the Commissioner of Police banned the film in his capacity as the head of the Police Department or as Chairman of the Board of Madras Film Censors, for it is one of the peculiarities of the Indian Censorship that both the offices are invariably combined in one and the same person. Whatever it may be, it seems strange that the all powerful police department whose praise has been sung from the Secretary of State downwards should be so concerned about the funeral procession of a dead man's body. I was told that all animosities stop with the grave but in India everything seems to be so differnt.

These bans and cuts would be at least of some use if those responsible for them would

understand their full implication. If you ask the censors and the Government which created them, why they ban such and such a picture, they will tell you that the exhibition of these pictures will do much harm to the people who see them. If you think a little deeply on this matter, it will be obvious that this is nothing but an admission of the power of the screen. I admit that bad pictures are harmful to the people who see them. Conversely, it should be true that good pictures are beneficial to people that witness them. If you ban bad pictures you should do something to help the production of good pictures. Though this is being done in America and other countries yet this aspect of the matter does not seem to have entered into the head of the powers that be in this country.

In Bombay they have recently started, or to be more exact it is now one year old, an organisation called the Motion Picture Society of India. Sometime back some members of this Society waited in deputation on heads of certain departments of the Government of India and asked or prayed, if you prefer an official term, for certain facilities to be afforded to Indian producers for film making. One of the limbs of the Government that the deputationists saw was the Archeological Department. After thinking over the matter for some months, the head of this department has now stated his conclusions, in a D. O. or full official order I do not know which "that it has been agreed that permission for filming cinematographic scenes at Taxila, Nalinda and other places would be granted under certain conditions." That is a great achievement indeed. That the Motion Picture Society has been able to inject life into a department which almost exclusively deal with dead relics augurs well for a bright feature. That the Archeological Department is one of the insiginificant departments of the Government of India does not matter much, but at least a certain part of this huge governmental machine has moved is a matter for gratification.

But—there is that inevitable *but* in all human endeavours and achievements—before this concession can be availed of, there are certain conditions to be fulfilled. Let us now look into these conditions. The first condition states "that all rules and regulations relating to the monuments to be strictly observed." Just like the omnibus clause in company's memorandum this may mean anything or nothing at all but granting that you agree to observe the rules and regulations, and, that too, strictly, you are advised that "There may be no noisy behaviour among any of the actors". Common decency requires that there should be no noisy behaviour anywhere, leave alone places of archeological interest. But why should this clause be inserted? If we probe into the implication of this clause, it seems to me that it casts a slur on the people who have taken to cinema acting as a profession.

Leaving for the moment the other conditions which betray complete lack of knowledge of picture production, if you consider the matter as a whole you cannot but be struck by the incongruity of the whole thing. I am sure the Archelogical Department will not dispute when I say that the excavations and all manner of research they do are intended to be disclosed to the outside world. The usefulness of the work they do is measured by the popular interest it awakens. To kindle interest in the outside world in the discoveries they make from time to time and to make them available to the largest number of people there is no medium so peculiarly adapted as the screen. And yet the Archeological Department will not allow their activities to be advertised by the most popular medium without some unnecessary and irritating restrictions.

Curiously enough at the same time as this considered opinion of the Archeological Department was received by me, I also received particulars of what the governments of other countries were doing for their national film industry. Take England from where most of the heads of the Indian Government departments have come. A certain British film concern wanted to produce a naval picture entitled "White Ensign". The whole admiralty promised their active co-operation in shooting this picture. So also in America. The American Navy helped RKO Radio. It needs no reminding that naval departments deal with matters of much more vital importance than the Indian Archeological Department can ever hope to have. The attitude of the Archeological Department is probably symptomatic of the concern of the Indian government to the growth of a film Industry. If that be so no amount of deputations will avail anything against what appears to be callous indifference to the interests of an important national industry which, if properly developed, will be of incalculable benefit to the poverty ridden ignorant inhabitants of this country.

Screen Sidelights

Princess Pearl daughter of Sir Charles Vyner Brooke the white Rajah of Sarawak will make her film debut with Jack Buchanan. It is also understood that she will appear with Douglas Fairbanks Senior and Junior in the talkie verson of " The Mark of Zorro."

* * * *

" The Merry Monarch " a French film starring Emil Jannings has been banned by the British Censor apparently because the monarch in this story has 365 wives a year or a wife a day.

* * * *

Dolores Del Rio's first Radio starring vehicle will be in " Dance of Desire " with in all probability Joel McCrea in the leading male role.

* * * *

Ann Harding's next vehicle will be "Beautiful" a story of a young woman scientist whose hands magically turn ugliness into beauty and lead her heart into an exciting web of drama and romance.

* * * *

Douglas Fairbanks Jr. will go for a few weeks' vacation in Europe after completing his role in Morning Glory with Katharine Hepburn.

* * * *

Bill Cagney, brother James Cagney, has been signed by R. K. O. to appear in pictures. His first appearance will be in " Bird of Prey."

* * * *

Clive Brook has been signed by Radio to appear in " Family Man " a drama of paternal sacrifice to further the destiny of a beautiful daughter.

* * * *

"Don Quixote," Cervante's immortal masterpiece which Pabst produced as a picture with Chaliapin and Sydney Fox had to be withdrawn from London Adelphi Theatre after a comparatively short run.

What is claimed to be the longest speech in talkies a harangue of 1,440 words lasting eight minutes on the screen will be delivered by Fay Wray in Columbia's "Anna Carver's Profession " when she plays the part of a barrister defending her husband on a charge of murder.

* * *

Swear words—even mild ones are to be banned in pictures produced by British and Dominions according to Herbert Wilcox, noted British director.

* * *

According to the ballot conducted by the Hollywood Reporter, the ten most successful directors and some of their pictures are Mr. Alfred E. Green, ("Gentleman for a Day." "It's Tough to be Famous," "The Rich are Always with Us", "Silver Dollar", "The Dark Horse" and "Parachute Jumper,) Mr. Sidney Franklin (The Guardsman, Private Lives, Renuion in Vienna and Smilin' Through) Lloyd Bacon (The Crooner and 42nd Street) Roy Del Ruth (Blessed Event, Taxi, Employees Entrance) Stephen Roberts (Lady and Gent, Night of June 13) Howard Hawks, (Scarface and Tiger Shark), Victor Fleming (Wet Parade and White Sister) Jack Conway (Arsene Lupin, To-day we live) and Mervyn Leroy (I am a Fugitive, and Hard to Handle).

* * *

A screen history of the American stage is to be produced by M.G.M. under the title of "Cavalcade of the Theatre".

* * *

Under the title "Crime Doesn't Pay", M.G.M. proposes to produce a series of short detective stories based on police records at the U.S. Department.

* * *

Lilian Gish, noted silent screen player may make a comeback under the direction of Merian C. Cooper.

After many month's search Harold Lloyd has chosen "Cat's Paw," a novel by Clarence Budington Kelland, for his next screen appearance. It is the humourous story of an American missionary's son who becomes orientalised through long residence in the East.

* * *

C. B. Cochran, the London theatrical producer, has entered into an arrangement with Fox Films to act as "associate producer" and be their artistic and literary adviser in Europe. His work will be to discover new plays, books and artists for Hollywood.

* * *

With the idea of entering the international film market France is contemplating to produce a big bilingual film of the famous drama "La Bataille". Foreign actors will be in important roles.

* * *

A society has been formed in Turkey with support of the Government for making films of political culture and Propaganda. The first picture made deals with the war of liberation under the leadership of Kemal Pasha.

* * *

In Austria a ministerial decree has been enacted by which in all cinema programmes Austrian made sound "shorts" produced with national apparatus and averaging 250 meters in length must also be shown between the other items of the programme. Such short films are intended to spread knowledge of the cultural and economic life of Austria and to illustrate its scenery and topical events.

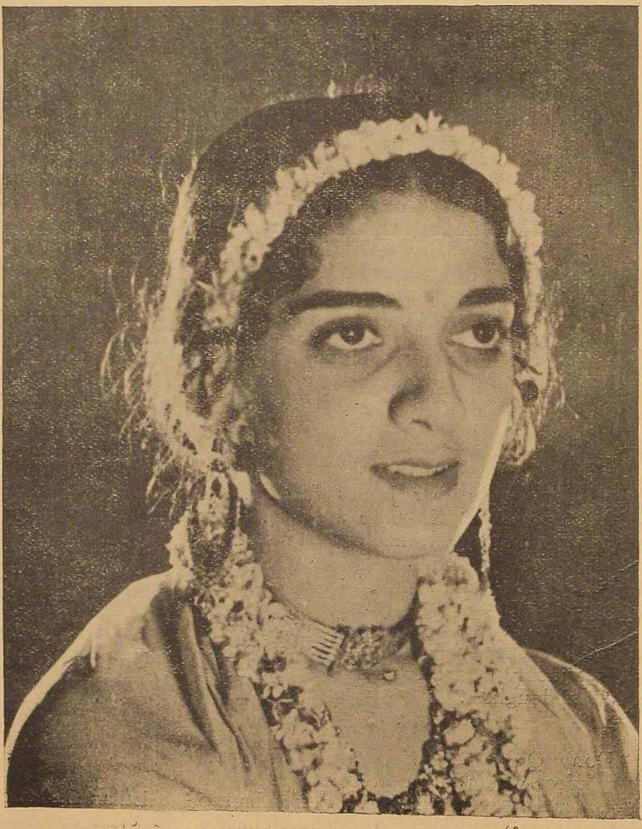
The first Russian successful television experiment was carried out recently when the Leningrad Radio station succeeded in throwing on the screen a sound film transmitted from London.

* * *

A short film entitled "The Savage Girl" produced by the Monarch Producing Corporation has been refused an exhibition certificate by the Madras Board of Film Censors.

* * *

The Commissioner of Police has ordered the withdrawal of the film made on the occasion of the noted Bengalee leader "Sen Gupta."



Sabita Devi in one of her recent portrayal,

The Price Of Film Fame

By Frances Wibberley

ONE of the amazing paradoxes of the film camera is that although it produces beauty on the screen, real beauty seldom registers with it. The photographic lens is the most incalculable object produced by man and its decisions are irrevocable. On the whole it is my opinion, though I would not swear by it, that the camera sees double. It adds inches, so that if a woman is beautifully proportioned her celluloid image comes out heavy. If on the other hand her features and figure err on the side of smallness, under the magic of My Lord the Camera beauty will pass into her face and body. It is therefore pretty girls who are wanted in film studios, not beauties. Disappointment waits for the latter.

I remember one such who was simply exquisite. So many flattering friends had held up their hands in admiration and told her she should be on the films, that at last she decided to grant them the glamour of her presence.

In the *eclat* of her first triumph (the winning of a beauty competition) she said "goodbye" to a perfectly good and exceedingly wealthy fiancee.' A few months later when the camera, up to its little tricks, persisted in making her lovely nose look like an ill-treated poker and her jilted boy friend had handed his heart over to another lady, *la belle dame sans merci* began to do a bit of worrying. The sum total of which was that she left the Silver Sheet in search of another fiancee. She had been spoiled all her life and quite obviously could not get on without money. But wealthy young men are rare and growing rarer. If she is now cooking in Gingham, she has only the films to blame.

She might have found favour with the camera if she had surrendered her nose to plastic surgery. Such a course might have turned her into a film siren, but it would have done funny things to her face in real life.

Facial operations as a matter of fact are not uncommon experiences among film aspirants. Only last month a very pretty girl had two moles cut out of her cheek. She lay in bed swathed in bandages for weeks on end. When she was convalescent only the palour of her complexion hinted at the pain she had suffered—she would not say a word about it. Plucky little lady but even that ordeal did not gain her the coveted reward!

I once heard a famous Hollywood director who is working over here complain that English girls do not take film business seriously enough. It arose from his desire to star a certain young actress in a big picture. One of her front teeth however protruded a shade. With a ruthlessness picked up in America he told her to have it out and get another screwed in its place. She refused, and lost the golden opportunity. I admire her for it.

She has since made a name for herself, despite the tooth. Others have not been so stubborn, and it is quite a frequent sight to find a horrible piece of china stuck in the middle of an otherwise entrancing face.

Beauty competitions often act like a curse. There is one extraordinary girl in England who spurned the prize in one of these tourneys. I wonder if she knew what happened to the girl who was second-best. Third-best to be exact, for the second prize winner went down with some protracted ailment and so never entered the studio. The young woman who did was modesty itself, for she never

hesitated to explain the circumstances of her arrival. She probably was the belle of her native village, but among the more sophisticated pulchritude of Cameraland her charms were lost. If somebody had told her how to enhance her best point, had enlarged on the advisability of forgetting that she was more or less of an "also ran" in the beauty contest, and the advantage of acquiring an air, another Venus might have risen on the cinematic horizon. But everybody was too busy fighting for their own hands to cast a thought to Cinderella. I saw her in the studio restaurant on the last day of her trial. I have never witnessed such a study in failure. The worst of it was that she could not go home so deeply humiliated, and quite plainly after a glimpse of what might have been her heaven, she would go through hell before she could settle down to any humdrum work—supposing she could find even that. Goodness knows what has been the aftermath of her glorious adventure.

Even more heart-rending was the case of the girl who went to Hollywood. She has shipped herself over as a servant to Canada, evaded the authorities there and blazed a trek for California. She possessed no means of mechanical transport and little money, with the result that she walked through the length of America. Among other feats she trudged through the Mohave Desert. If she had become a star, her perseverance might have ranked among the epics of the world, but although she did eventually reach Hollywood its bright lights eluded her. By the simple process of sitting outside Clara Bow's house for interminable weeks, she persuaded the "It" girl to take her under her wing. Things looked fine then, but somebody discovered her story. It received wide publicity and the sturdy little adventurer finished up in goal. . . for not being a "domestic" as promised to His Majesty's Government.

She was sent back to England and when I knew her a few years after these strange happenings she was in a state verging on collapse. Film ambitions still fired her, but it was a destroying fire. If she had been offered a starring contract on a silver plate she would not have been able to fulfil it, her suffering had taken too evil a toll on her nervous system and mental balance. Still she was sure the lucky "break" would come.

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How to become a Movie Director

Told by Stephen R. Roberts and related to "Sound & Shadow"

By Helen Maurice Lewis.

(Stephen R. Roberts is one of Paramount's most brilliant directors, having made "The Night of June 13", "Lady and Gent", and "The Sky Bride". His current assignment is "The Story of Temple Drake".

IF an ugly looking customer suddenly leaped out of the bushes one night, stuck a gun against my ribs in a businesslike manner and briskly demanded, "Quick now,—how can I become a movie director? Spill it in a few words! Your answer or your life!—I must confess frankly that I wouldn't know what to tell him.

True, I became a movie director myself, and I know the successive steps which led up to my present job. And I know personally a large number of other Hollywood directors, and how they became directors.

But to tell any person—not identified at present with the picture business—how he can become a director, seems to me to shape up as a nearly impossible task. For the truth is that a director is a hybrid sort of animal. You will discover all types of men in the directorial ranks. Some of them are cultured, brilliantly educated men, who can discourse learnedly upon technique, rhythm, mood, tempo and all the other theoretical phases of picture making. Others have very little formal education—in fact they may never have gone through grammer school, and to meet them at a social gathering, a stranger might be surprised to learn that they were film directors at all—much less men who had been responsible for some exceedingly artistic and delicately handled films.

The fact is that the composite director is a curious combination of the artistic genius, the business executive, the psychologist, and the literary mind. But an astonishing fact about this director job is that a good many men who would guffaw and wisecrack if anybody were to refer to them as artistic geniuses, business executives, psychologists, or literary minds, actually combine all of those qualities, and that very combination has made them extremely able directors.

But perhaps I can best illustrate my point about the diverse backgrounds, whence came some of our noted directors, by citing some actual cases.

Cecil B. De Mille, who made "The Ten Commandments", "The King of Kings" and recently "The Sign of the Cross", was an actor and stage director. He entered films in their early days and always has exhibited a daring, pioneering quality in his pictures.

Frank Borzage, who directed "A Farewell to Arms", "Seventh Heaven" and other fine productions, was also an actor.

Norman Taurog, who directed "Skippy" and "The Phantom President", began his career as a child actor at the age of nine years, playing juvenile leads when he grew old enough. Then he directed two reel comedies, was a gag man, and finally showed such ability that he was given a chance to direct feature productions and he has made good, needless to say. His latest "A Bedtime Story" starring Maurice Chevalier is now released.

Josef von Sternberg, a graduate of the University of Vienna, worked successively as a film patcher. a property man, a cutter, a cameraman, a writer, and finally as an assistant director, before he startled Hollywood by producing for the modest sum of $ 5000 a film called 'The Salvation Hunters".

That achievement earned him his chance to direct, but it will be noted that he had prepared himself previously by training, study and broad travel.

Stuart Walker, who recently directed "Tonight is Ours", was a stage manager and director for many years. He is a new comer to Hollywood, his presence being attributable to talking pictures. He is a college graduate, who studied acting in the American Academy of Dramatic Arts, and later was an actor, play reader and stage manager.

To become personal, I studied engineering, was a flyer in the World War, barnstormed the country with my own air circus after the Armistice, and entered films as a stunt flyer. For awhile I acted in Western pictures, and then, because I once had lived on an Indian

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M. B. BILIMORIA KALBADEVI, BOMBAY.

reservation and knew Indian customs, I became an assistant director on a picture starring William S. Hart. I was an assistant director for some years, then directed short comedies. Later I wrote screen stories and, finally I became a full fledged director, after spending ten years in the business.

Max Marcin, who has co-directed several pictures, was a newspaper reporter, an author, a playwright and a film scenarist, before he entered the directorial ranks as co-director of his own play, " Silence ".

Rouben Mamoulian, who directed " Dr. Jekyll and Mr. Hyde ", and is now directing Marlene Dietrich in " The Song of Songs", became a devotee of the theatre while he was a student at the University of Moscow. He acted in, and staged plays in Moscow with such skill that London and New York beckoned. Ernst Lubitsch studied with Max Reinhardt, the German stage genius, and was an actor, both on the stage and in German films before he became a director.

Marion Gering, who made " Madame Butterfly ", studied stagecraft in his native Russia, became an actor, then directed plays in New York with such unusual effects, that he, too, was sought by Hollywood. Monta Bell was a newspaperman, who was one of Charlie Chaplin's assistants during the making of " A Woman of Paris ", and later made good as a director. But the foregoing only serves to give the reader a general idea of the various avenues which have led certain men to a director's chair. The five imperative qualifications of a 1933 movie director, as I understand them, are:

1. Story telling ability, expressed visually upon the screen.
2. A knowledge of characterization.
3. The human job of working harmoniously, constructively and sympathetically, with actors, cameramen, property men, and all the other highly important technical workers on the set.
4. A broad understanding—not necessarily a technical one—of photography, lighting, sound reproduction, cutting and editing.
5. A certain executive ability, and a practical appreciation of the business end of making films.

The director's job, fundamentally expressed, is to relate a story visually upon the screen. The manner in which he succeeds in narrating this story on the screen is the direct measure of his skill and success as a director. In order that he may tell his story in an entertaining, interesting, dramatically convincing and pictorial way, it is imperative that a director knows how to utilize to their fullest extent all resources placed at his beck and call by the largest studios. He must possess, too, a sense of values, an instinctive good taste, an appreciation of dramatic and comedy effects. And I have noted, too, that the truly great directors all have been endowed with that editorial judgment of what the masses want to see, that stamps the successful magazine or newspaper editor.

The basis of a motion picture is the story. Therefore, a director who lacks the ability to build a story is seriously handicapped, in my opinion. The reason I say a director must have story building knowledge is that, regardless of the ability and craftsmanship of the writers or dramatists to convert into a picture, he alone must bear the brunt of bringing their conception into screen images. In brief, they write words, and he makes pictures. There is a vast differences. Just try it yourself, some time. Read a story in a book, or a magazine. Then close your eyes, let your imagination wander, try to visualize how the writer's characters would look-if you could rub a lamp, Aladdin like, and summon them before you. Try to invest them with those mannerisms and odd traits which give reality to a screen character. Better yet, take some novel which is about to be made into a movie, and try to visualize how the characters and story will look in celluloid. Then go and see the story when it reaches the screen, and check your own impressions with those of a director. After that, you will perceive what I mean by stressing the importance of a director's gift of story building.

To me, a flair for characterization is equally important. My pictures have emphasised this phase. Critics have been kind enough to write that the humanness of some of the minor characters in my productions have animated thepace of the story.

I believe that the most important phase of picture making is during the preparatory stages. I study the script thoroughly, visualizing the characters again and again in my mind's eye, until I feel that they are people I have known, and lived with, for years. And then I collect the finest cast of actors obtainable. In this connection, I wish to express my opinion that the work of minor characters in a picture is extremely import-

ant. In fact, these "bit" players can make or break a picture in many instances. They are the people who lend conviction to a plot, or help to break down the illusion of realism a director has been striving deliberately to produce.

The settings, too, are important, as well as the clothes and costumes, but fortunately, the major studios have experts responsible for this duties, so that a director has very little cause to worry about them.

Speaking of acting, I want honest mood and feeling from my actors, rather than a technical imitation of a character. On the stage that is good acting. In pictures, it is not, the reason being that the camera is so observant that it actually photographs your feelings.

The placement of cameras and achievement of lighting effects. I trust entirely to my cameraman. Virtually all of the Hollywood cameramen today are artists, with a knowledge of lighting effects, and the application of camera work to the moods and characterizations which the director is seeking. In my opinion, it is not essential for a director to have a technical knowledge of camera and lighting. Of course it is extremely helpful if he has that knowledge, as in the cases of Von Sternberg, Lubitsch, Mamoulian and other directors. But I think that a director can get by with only a knowledge of how to dramatize his action by placing the camera in the most advantageous spot to take in what is happening.

Similarly, I leave the problem of sound reproduction to my sound man. He is an expert and a specialist. That is his problem.

But making a picture today calls for the work of so many specialists that teamwork and harmonious co-operation are an absolute requirement of the successful director.

Enthusiasm, originality, intelligent effort by the actors, cameramen, sound engineer, property man, script clerk and others on the set, are essential to the making of good pictures. To paraphrase the old saying about many hands making light work, many minds make good pictures.

But how you, or you, can become a movie director is, as I warned you, a difficult thing to say. Generally speaking, I would prescribe a good education, with emphasis upon the literary and dramatic fields. Then, by hook or crook, get a job indentified closely with the theatre, or in a film studio and—good luck to you!

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Indian Talkies of To-day

By M. L. Prasher.

SINCE the advent of 'Talkies' in India, the Cinema Industry has, obviously, retrogressed from what it had achieved after long years of strenuous efforts. The technique and art—the development and perfection of which should have been the primary object of the producers—have been conspicuously absent from the present-day audible pictures. The average conception of 'Talkies' in India seems to be 'cent per cent talking, dancing and singing' show, absolutely devoid of histrionic ability. Had we not better call them singing symposiums in which certain artistes as Nissar, Bhagwan Dass, Kajjan, Gohar and Saigal have just fared well? But they do not seem to be cognizant of the fact that an all-singing programme would make even the best artistes look ridiculous and more so when they in their so-called mood of singing sing irrelevant songs spoil the historical effect of the plot as Master Nissar did while singing a Punjabee piece from 'Heer Ranjha' in 'Leila Majnu', where as a matter of fact the former could not be supposed to be in existence even in that age.

The advocates of 'Talkies' may hold that they have engaged themselves in a huge task of ameliorating the deplorable conditions of music in India. Surely they would deserve our best co-operation and co-ordination only if they were doing it in the right direction. By cramming their pictures with the lower type of music under the guidance of their sound engineers, who have no intimate knowledge of it, the producers should never boast of doing pioneer work in this branch of the Art. True, music may be the soul of good pictures. But what about too much dose of it? It can hardly be digested and so, as a consequence, must give a rude shock to the whole system by lending an unreal, unnatural and unwholesome colour to the production. However, we feel that this defect can surely be minimized if not entirely eliminated by introducing only a few essential songs.

Now coming to the selection of the artistes I cannot resist repeating the old accusation against the directors or managers of the film producers that they err greatly in the choice of their artistes. Favouritism goes a long way with them especially in the selection of actresses. And, sometimes, the popularity of some artistes won in certain pictures tempts them to introduce them in almost all the pictures they produce later. But they seem to be so forgetful of the long period effects; by continually playing the same sort of role the same actor who was once highly applauded by the cinema-goers soon bores them with the sameness of his acting. Thus the directors or the managers are not only the cause of great monetary loss to the producers but are solely responsible for the inglorious exit of some of the most popular artistes. This aspect of the question deserves thoughtful consideration, for, the success of the pictures, mostly, depends upon the right use of discretion. Is it not suicidal to select flat, expression-proof artistes for the most emotional and the most unromantic for the most romantic roles or an old hag for the occasion which could only befit a young slim girl? And yet they want us to sleep over such unpardonable defects under the commonest plea of "First Experiment." Our Cinema Industry—'the cradled baby'—deserves to be properly nourished, adequately cared for and befittingly looked after and not to be caressed to death by the self-seeking inexperienced fondlers. We have given them a fair enough trial.

While offering this criticism we do not, however, presume that the 'Talkies' in our country is doomed. No, it has, rather a vast future before it. We have got to change our angle of vision only and to eliminate certain undesirable elements.

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Talkie Portraits

COLLEEN MOORE

The life story of Screen's noted personality, who won fame in films then left it to rejoin lately.

(See Art Supplement)

THE girl who was the screen's "Perfect Flapper" and who made film history with "Flaming Youth" and "So Big" was born in Port Huron, Michigan, on August 19th.

Her real name is Kathleen Morrison. She is the only one of her family to choose the stage and screen as a career. She calls Tampa, Florida, her home town, having moved there when she was two years old. She was educated in convents in Atlanta, Georgia, and in Tampa.

Her only brother, Cleve, two years younger, called her "Carrots", because as a child her dark brown hair had a reddish tint.

When she was five years old her mother took her to the theatre to see "Uncle Tom's Cabin". From that time on she was determined to be an actress. She admits that, as a youngster, she was completely moviestruck, writing fan letters to her favorite stars and keeping scrap books of their pictures. In 1917 she went to Chicago to visit her uncle, Walter Howey, managing editor of the Chicago Herald-Examiner. To satisfy her youthful motion picture ambitions, her uncle introduced her to officials of the Essanay company. She spent a thrilling summer, playing extra parts in Essanay productions. A short time later her uncle introduced her to D. W. Griffith. Interested in her eager ambitions, Griffith offered her a six months contract to go to California. Feeling that she would never be satisfied until she had had a taste of the movies, her family consented to her accepting the Griffith offer.

Colleen went to California with her grandmother, Mrs. Mary Kelly.

In 1918 she appeared in the first picture in which she played a real role, "The Bad Boy," starring Robert Harron and produced by the Triangle-Fine Arts Company. Colleen played a little girl. A short time later she was given the title role in "Little Orphan Annie", produced by the Selig Company. Her career in pictures was begun with that film. She played feminine leads with Charles Ray, Tom Mix and in Christie comedies. After making four pictures for the Goldwyn company she signed a contract with First National.

She starred in twenty-four pictures in six years under the First National banner. Among the best known are: "Flaming Youth". "The Perfect Flapper" "Painted People". So Big". "Irene". "Sally". "Twinkletoes". Ella Cinders". "Delicatessen", "Synthetic Sin". "We Moderns" "Happiness Ahead". "Why Be Good", "Okay". "Orchids and Ermine" and "Lilac Time".

In 1929 she made two talking pictures for First National, "Footlights and Fools" and "Smiling Irish eyes" Then she left the screen and became "America's visitor". vacationing in all parts of the country and Europe and visiting her old home and old friends.

Returned to Hollywood *via* the stage route, appearing in the leading feminine role in the Henry Duffy production of "The Church Mouse."

Metro-Goldwyn-Mayer signed her on a long-term contract.

Has discarded the famous Dutch bob in favor of a grown-up hairdress.

Has dark brown hair. One eye is gray, the other brown. Is five feet five inches tall and weighs one hundred and fifteen pounds. Her one and only hobby is collecting. She has very fine collections of miniatures, ivories and glass. Lives in a lovely Spanish home in Bel Aire. Her closest friends are Vulanne Johnston, Virginia Valli, and Dorothy Mackaill. Likes to swim and play golf but is not particularly athletic. She has one dog, a Great Dane, named Graf. Her pet economy is saving ribbons from packages. She never has to diet but occasionally goes on an orange juice spres, drinking only the juice for a day or two. She plays an excellent game of contract bridge and is a graceful dancer.

She was married in February, 1932 to Aitert Parker Scott

She has put away her famous dolls' house for the present but expects to complete it some day. She has attained a new sophistication and is completely changed in personality from the dutch-bobbed Colleen of "Flaming Youth" days.

News and Views of Latest Films.

(Sound and Shadow's Guide to Films)

BEST PICTURES OF THE MONTH.

ADORABLE (*Fox,*) Dir : William Dieterle. Cast : Janet Gaynor, Henry Garat, C. Aubrey Smith, Herbert Mundin.

Georgeous settings and captivating music give to this picture a rhythmical beauty which is unique. This fairy-tale romance of a princess and a lieutenant of the guard who meet at a servant's ball gives Janet Gaynor one of her best roles.

REUNION IN VIENNA (*M-G-M*). Dir ; Sidney Franklin. Cast : John Barrymore, Diana Wynyard, Frank Morgan, Henry Travers, May Robson.

A notable production distinguished by intelligent insight into human relations and motives, clever character sketching, brilliant and subtly humorous dialogue, adroit turns of plot and exquisite settings. beautifully photographed. The story revolves arouud the meeting, after ten years, of a former Grand Duke (now a taxi driver) with his ex-inamorta, now respectably married to a psychanyalist in Vienna. Not satisfied with merely transcribing a successful play to the screen, Sidney Franklin wins acclaim and respect for using cinema technique in a manner which enhances the play.

SILVER CORD, THE (*RKO-Radio.*) Dir . Sidney Howard. Cast : Irene Dunne, Joel McCrea, Laura Hope Crews, Eric Linden, Frances Dee.

A story of the limiting effect of excessive maternal love. The stage play transcribed to the screen, splendidly acted but making very little use of cinema technique. Laura Hope Crews gives a splendid characterization of the mother.

SOCIAL DRAMA.

BLACK BEAUTY (*Monogram*). Dir : Charles Logue. Cast : Esther Ralson, Alexander Kirkland, Hale Hamilton, Gavin Gordon.

Anna Sewell's appealing story of two Virginia throughbreds—a horse and his master—varied in incident, but unchanged in spirit.

PEG O' MY HEART (*M-G-M.*) Dir : Robert Leonard. Cast : Marion Davies, Onslow Stevens, J. Farrell MacDonald, Juliette Compton, Alan Mowbray.

From a play by J. Hartley Manners.

This old stage favorite is reviewed with an elaboration of plot and the addition of musical numbers giving it a gay light opera touch. The cast is good, Marion Davies satisfactory except where she strives too obviously to be the naive Irish girl. The plot holds sure appeal for audiences who like unsophisticated entertainment.

THE WOMAN I STOLE (*Columbia*). Dir : Irving Cummings. Cast : Jack Holt, Donald Cook, Fay Wray, Raquel Torres, Noah Beery.

A drama of intrigue and romance laid in the African oil fields. Hergesheimer's novel in being transferred to the screen has lost many of its fine points and emphasis is given to the more sordid elements.

MELODRAMA

BELOW THE SEA. (*Columbia*).

Dir : Al Rogell. Cast : Ralph Bellamy, Fay Wray, Fredrik Vogeding, Ester Howard.

A very thrilling picture showing the wrecking of a sub-marine with its cargo of gold, the various attempts of the survivor to recover the treasure, and the final outcome in which love triumphs over greed. Interesting photography showing fascinating glimpses of deep sea life enhances the picture. An exciting battle with an octopus.

GIRL IN 419, THE (*Paramount*).

Dir : George Somnes and Alexander Hall. Cast ; James Dunn, Gloria Stuart, David Manners, Wm. Harrigan, Shirley Grey.

A gangster picture with an emergency hospital as the background. Swift-moving and well acted, this tale of gangster activities and unethical incidents in a hospital may entertain but gives a distorted view of life.

NUISANCE, THE (*M-G-M*).

Dir: Jack Conway. Cast. Lee Tracy, Madge Evans, Frank Morgan, John Miljan, Charles Butterworth.

A well acted expose of Sinister lawyer tactics in defrauding street railway companies. Flippant in tone but cleverly photographed and, in general, true to actual conditions.

WAR THEMES

THE EAGLE AND THE HAWK *Paramount*. Dir: Stuart Walker. Cast: Fredric March, Cary Grant, Jack Oakie, Carole Lombard.

The tragic defeat of a gallant and sensitive spirit under the cumulative horror of his experiences as an air pilot for observation officers in the Great War. Fredric March with fine restraint and understanding sympathy creates an unforgettable personality in an ably directed and intelligently acted anti-war film of exceptional sincerity and genuineness.

TODAY WE LIVE (*M-G-M*). Dir: Howard Hawks. Cast : Joan Crawford, Gary Cooper, Robert Young. Franchot Tone.

This is the story of young Britons caught in the vortex of the World War with its unconventional life. The picture is distinguished by a spiritual quality that is far more impressive than thrilling events. Emphasis on family loyalty, honor and tradition and a gallant sort of bravery are what one remembers rather than the actual plot in which love, self-sacrifice, and the tragedy of war are combined in a not-unusual formula.

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2. Chandra - Gupta Chandra - Gupta
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A powerful story of Romance, Hate and Love set off against a historic background of one of the most glorious and glamorous chapters of ancient Indian History. *Featuring an* All-star cast including the beautiful screen star SABITA DEVI, GUL HAMID, MAZHAR KHAN etc.

3. Mumtaz - Begum Mumtaz - Begum
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(IN URDU)

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FARCE.

THE WARRIOR'S HUSBAND (*Fox*).Dir: Walter Lang. Cast: Elissa Landi, Marjorie Rambeau, Ernest Truex, David Manners.

An hilarious burlesque of life where very modern Amazons in ancient trappings of war usurp prerogatives usually enjoyed by men. Perfect, exquisite grouping, spectacular ensembles, give technical excellance to this riotous picture.

WESTERNS

MAN FROM MONTEREY (*Warner Bros.*) Dir: Mack V. Wright. Cast: John Wayne, Ruth Hall, Luis Alberni, Donald Reed.

A young army captain defends the cause of the Spanish inhabitants of Monterey when they are cheated by a fellow-landowner. Romance, beautiful scenery, and good horsemanship add much to the entertainment value.

SUNSET PASS (*Paramount*).

Cast: Randolph Scott, Tom Keene, Kathleen Burke, Harry Carey, Noah Beery.

From a story by Zane Grey,

An exhilarating Western in which cattle rustlers are finally brought to justice by a U. S. Government agent masquerading as a bandit, Typically frontier as to shooting, riding and drinking

OTHER PICTURES.

DIPLOMANIACS (*RKO-Radio*) Dir: William Seiter. Cast: Wheeler and Woolsey, Marjorie White, Louis Calhern, Phyllis Barry.

A burlesque belittling the Geneva Peace Conference. Risque dialogue, suggestive scenes and poor continuity.

INTERNATIONAL HOUSE (*Paramount*) Dir: Edward Sutherland. Cast comprises a large group of screen and radio stars.

A farce, really a revue, with a clever title and a long and well chosen cast to lure the unwary. Peggy Joyce wears lovely clothes, but they are hardly worth the price of admission for the spectator, and of the rest the least said the better.

SUPERNATURAL (*Paramount*) Dir: Victor Halperin. Cast: Carole Lombard, Alan Dinehart, Vivienne Osborne, H. B. Warner, Randolph Scott.

A horror picture in which the story deals with the possibility of the spirit of a dead criminal getting possession of a living person in order to continue a career of crime.

COUGAR (*The King Killer*) (*Sidney Snow Production*).

An excellent wild animal picture whose authentic American subject matter makes it extremely valuable. It offers an opportunity to become acquainted with the animal life that abounds in some of the Western states. The graphic portrayal of wild life is constructive and of thrilling interest. Exceptional photography. Mr. Jay C. Bruce, California's official lion hunter, and his clever dog, Ranger, are featured.

DEVIL'S BROTHER, THE (*M-G-M*) In Cast: Stan Laurel, Oliver Hardy, Dennis King, Thelma Todd.

A clever and amusing romance based on Auber's comic opera, "Fra Diavolo." Early nineteenth century in Italy offers an opportunity for the display of attractive costumes. The major part of the action revolves around the comedians, Laurel and Hardy. The music of Dennis King is very enjoyable.

EMERGENCY CALL (*RKO-Radio*) Cast: Bill Boyd, William Gargan, Wynne Gibson, Edwin Maxwell.

A well developed and well acted story built around a City Emergency Hospital whose head doctor is controlled by a corrupt, grafting politician. The scandal is cleared following the death of a loyal ambulance driver. Good comedy values balance the more serious aspects of the picture. The operating room scenes will not be enjoyed by the squeamish.

FIGHTING FOR JUSTICE (*Columbia*) Cast: Tim McCoy, Joyce Compton, Hooper Atchley.

A mild western of the usual type with the hero wrongly accused of crime but clearing himself in a thrilling finish. Good action and photography.

FORGOTTEN MEN (*Jewel Productions, Inc.*)

A remarkable motion picture record of actual combat in the World War, compiled from the official film of fourteen nations and edited in chronological order. The scenes are terrible in their realism but of thrilling interest. Every phase of modern warfare, both on land and on sea is shown, and the result is the most complete, comprehensive and authentic war film ever shown and presents in itself the strongest propaganda against war. It will be exhibited at the Chicago World's Fair.

HOLD ME TIGHT (*Fox*) Cast: James Dunn, Sally Eilers, Frank McHugh.

A mild comedy-drama of two young department store workers, their friends, their unemployment problem and the final happy ending of their difficulties. A natural, sincere and very human interpretation is given to unoriginal story material that is unfortunately marred by an occasional and wholly unnecessary offensive line.

KING OF THE ARENA (*Universal*) Cast: Ken Maynard, Lucille Brown, John Sainpolis,

A western story starring Ken Maynard and his famous horse, with a circus as its setting and a "Black Death" mystery to be cleared. Good action and photography.

PHANTOM OF THE AIR, THE (*Universal*) In Cast: Tom Tyler, Gloria Shea, LeRoy Mason, William Desmond.

A story in serial form of an aerial invention great enough to revolutionize the industry, and of the attempt of a group of unprinciple men to steal it. It is logical in its development, and well acted.

VIA PONY EXPRESS (*Majestic*) Cast: Jack Hoxie, Lane Chandler, Marceline Day.

A western story of Civil War days with a well built plot that carries the usual quota of excitement and hard riding.

STUDY IN SCARLET, A (*World Wide*) Cast: Reginald Owen, June Clyde, Alan Dinehart, Anna May Wong.

A Sherlock Holmes adventure in which the great detective tracks down the identity and motives of a criminal group known as "The Scarlet Ring," in the shrewed and analytical manner for which he is famous Although heavy with dialogue it will nevertheless be enjoyed by those who enjoy a mystery story.

RUSTY RIDES ALONE (*Columbia*) Tom McCoy with Silver King, "the wonder dog."

An outdoor action drama in which the popular western star battles a wealthy and greedy sheep rancher who is attempting to drive the other ranchers out of his home land, "The Basin." A highly intelligent police dog plays a leading part in the story.

TOMORROW AT SEVEN (*RKO-Radio*) Cast: Chester Morris, Vivienne Osborne, Allen Jenkins, Frank McHugh.

A cleverly constructed and effectively developed murder mystery in which the character of the criminal, "The Black Ace, remains a mystery to the end.

UNKNOWN VALLEY (*Columbia*) Cast: Buck Jones, Cecilia Parker.

A story with a plot of unusual interest based on one of the many colorful historical incidents which were a part of the opening up of the old West. It revolves around a group of religious fanatics, descendants of pioneers who struggled to reach the west coast of the United States and were eventually isolated from the rest of the world in a remote spot. A mystery element adds to the entertainment value.

SHORT SUBJECTS

FIGHTING PRESIDENT, THE (*Universal*).

This picture has the distinction of being the first history of the career of a President of the U. S. ever shown entirely in motion pictures and is indeed a very fine picture of the life of Franklin D. Roosevelt. 4 reels.

HIGH SPOTS OF NEW YORK *Principal* (*Pictures*).

By airplane over New York City, up the Hudson to Albany and the Adirondacks. 1 reel.

JUNGLE GIGOLO (*Principal Pictures*)

The adventures and romances of a young native on the island of Sumatra. 4 reels.

ROOSEVELT, THE MAN OF THE HOUR *M-G-M*.

A news reel compilation of the life of President Franklin D. Roosevelt which is highly recommended. 2 reels.

U. S. S AKRON *Principal* (*Pictures*)

Dramatic and timely film and data of the ill-fated aircraft. Interesting. I reel.

VOODOO *Principal* (*Pictures*)

Interesting views of Haiti and the gruesome exhibition of Voodooism as practiced on the Island of La Gonave. Interesting but unpleasant. 4 reels.

STRANGE CEREMONIES OF THE WORLD *Vitaphone*.

Mr. Newman presents and interprets interesting ceremonials used in various countries of the world.

TECHNO CRACKED (*M-G-M.*)

An animated cartoon in which Flip the Frog creates a mechanical man to do odd jobs for him.

BALANCE (*Paramount*).

A Sports Eye View.

A few sporting novelties that illustrate the need of balance, coordination and rhythm for perfect results.

BARKING DOGS (*R.K.O-Radio*).

An Aesop's Fable in which Cubby Bear destroys A. Wolf and so help a friend to pay off the mortgage on her home.

BOSKO THE SHEEP HERDER (*Vitaphone*).

A Looney Tune.

Bosko and his dog, Pluto, come to the help of a baby lamb which has wandered from the fold. Amusing.

BOSKO'S WOODLAND DAZE (*Vitophone*).

A Looney Tune.

Bosko and his dog, Bruno, enjoy a stroll through the woods, Bosko takes a nap and dreams of gnomes and giants.

BROADWAY MALADY (*Columbia*).

A Krazy Kat Kartoon.

Krazy has a desperate time attempting to go home during the rush hours in the New York subway. Amusing.

DAUGHTERS OF THE SEA (*M-G-M*).

Mr. Fitzpatrick presents the highlights of Norway, Sweden and Denmark. The well ordered habits of the people and their capacity for hard work which is an innate characteristic, receive strong comments of approval.

DIZZY DAY, A (*RKO-Radio*) An Aesop's Fable.

A clever, original and amusing cartoon featuring a new character, Sentinel Louey. The drawings are similar to those of Soglow's "King" in the New Yorker.

FATHER NOAH'S ARK (*United Artists*) A Silly Symphony.

The Noah's Ark story is the basis of this delightful cartoon in Technicolor. Noah works on the ark with his family and the animals assisting. Storms come, the animals gather in the ark and the forty-day voyage begins. It ends with the arrival of the dove with the olive branch. The color adds to the effectiveness as does the music.

FISHERMEN'S HOLIDAY (*Vitaphone*).

An informative subject showing the catching of tuna fish, and the cooking, cleaning canning processes that are followed, before this delicacy is ready fos public consumption.

FIFI (*Vitaphone*). Featuring Vivienne Sogal and Charles Judels. Based on Victor Herbert's light opera, "Mile. Modiste."

A subject of exceptional interest that presents the highlights of Victor Herbert's operetta, "Mile. Modiste," and several of its haunting melodies.

HOLLYWOOD ON PARADE (*Paramount*).

An interesting picturization of the Hollywood Movie Colony with Jackie Searl acting as master of ceremonies.

MURDER AT THE BRIDGE TABLE (*RKO Radio*)

Information for contract bridge players imparted by Culbertson himself in a rollicking burlesque of a bridge table murder and subsequent trial. 2 reels.

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FOX NEWS.

President Roosevelt receiving foreign delegates; a broad-cast by President Roosevelt; the McMath kidnapping case in Massachusetts; Mr. MCKee resigns from public office; Spain reacting the surrender of the Moors 657 years ago; the Secretary of War reviews the West Point cadets; the Kentucky Derby.

GOOD HOUSEWRECKING (*RKO-Radio*) Featuring Edgar Kennedy and Florence Lake.

Mr. Kennedy's heroic efforts to hold his temper in check, when forced by his annoying family into the interior decorating business, are enjoyable.

GRIP, THE (*Vitaphone*).

The first number in a new series by Bobby Jones, "How to Break 90." A demonstration by Bobby Jones of the right way to grip and swing a golf club. Playing with Joe E. Brown as partner in a foursome, Mr. Jones shows the effects on a game when the clubs are properly handled.

MAIL PILOT (*United Artists*).

Mickey Mouse as a skilful air pilot takes his plane successfully to his destination, and captures an air bandit who pursues him.

MATCH KID THE (*Columbia*).

Scrappy comes to the rescue of a forlorn little match seller and releases her from the clutches of an old miser.

MC GILL (*Educational*).

One of the Spirit of the Campus series with Reinald Werrenrath and the Alumni Glee Club.

Pictures and descriptions of the great University that is the pride of Montreal, together with a musical background furnished by Reinald Werrenrath and the Alumni Glee Club, Graham McNamee gives a clear and instructive description of McGill's history, closing with a strong peace statement.

ME AND MY PAL (*M-G-M*).

A Laurel and Hardy comedy in which the wedding gift of a jig-saw puzzle results in much confusion and a readjustment of the wedding plans.

MICKEY'S BIG BROADCAST (*R-K-O-Radio.*)

Mickey McGuire and his gang overcome many obstacle before they finally win the local prize offered for the best radio broadcast.

NAME IS FAMILIAR, THE (*Vitaphone*).

Featuring Leon Belasco and his Orchestra.

Music and costumes of Germany, France, Russia and the United States are presented in a subject with excellent entertainment value.

OUT OF THE ORDINARY (*Educational*).

A Lyman Howe Hodge-Podge.

A series of strange and unusual scenes provide material that is interesting and informative.

POSITION AND BACKSWING (*Vitaphone*)
Number 2 in Bobby Jones Series, "How to Break 90."

An instructive talk by the famous player. Bobby Jones, on the correct position and swing in golf. The explanations are technical but simply stated and clearly understandable.

RUSSIAN DRESSING (*Columbia*).

An animated cartoon of Krazy Kat and a companion dancing and singing to the accompaniment of Russian music.

RAMBLING ROUND RADIO ROW NO. 6 (*Vitaphone*).

Ted Pearson is surprised to find a group of gypsies using a crystal radio set. At his request several radio personalities are introduced to him. Among them are the Pickens Sisters; Ann Leaf, the organist; Frank Hazzard, vocalist, and Paul Whiteman's Rhythm Boys.

SAWDUST SIDE LIGHTS (*Educational*).

A Lyman Howe Hodge-Podge.

Authentic scenes of Ringling Brothers and Barnam and Bailey Combined Circus preparing in their Florida winter quarters for a new season on the road. Birds and beasts in their cages, various animal acts, and acrobats and aerialists at work are among the interesting subjects pictured.

SKY SYMPHONY (*Vitaphone.*)

Featuring Stoopnagle and Budd.

A broadcast by the two radio comedians in which other well known radio stars take part.

SONGS OF THE OLD SOUTH (*Master Art.*)

One of the Melody Makers Series

A short subject of exceptional interest commemorating the memory of Stephen Foster and his music that is enjoyed and sung wherever his melodies are known.

SONG SHOPPING (*Paramount*).

One of the Screen Song Series featuring Ethel Merman with Johnnie Green at the piano.
Exceptionally clever and original cartoon figures of animals producing music at a song factory and sending it to Miss Merman's Music Store for her to sing.

STRANGE AS IT SEEMS NUMBER 29 (*Universal.*)

Among the sujects shown are: A sightless man putting a jigsaw puzzle together; learning the art of barbering in Germany; nest and young of humming bird; the original Old Kentucky Home; house at Pigeon Cove. Massachusetts, built entirely of newspapers; remarkable work of a bee-keeper; under water farms on the coast of Mexico; an armless man displaying his ability; Mexican Indians bringing pottery to the market; the oldest aviator in the country; a church that has installed rocking-chairs in an attempt to attract attendance.

THREE LITTLE PIGS (*United Artists.*)

Mickey Mouse presents a Walt Disney Silly Symphony in Technicolor. It is a wholly delightful and amusing interpretation of the nursery tale of the two careless little pigs who built their houses of straw and wood, and of the wise one who built his so soundly of brick that the wolf could not blow it down.

THROTTLE PUSHERS (*M-G-M*).

A Sport Champion's picture. The dangerous and thrills of speed racing are pictured and commented upon.

WORKERS OF THE WORLD (*Vitaphone*).

World Adventures Series.

Mr. Newman illustrates his premise that between the ingenuity of man and the resources of nature there is always a way for man to earn his living. Many countries and their natural industries are pictured in a subject of exceptional interest and educational value.

Heard in Hollywood

FROM OUR OWN CORRESPONDENT

Baby LeRoy, the chubby, year-old infant whose cuteness endeared him to millions who saw him in Maurice Chevalier's last film, "A Bedtime Story," has been signed by Paramount to a seven-year contract. Six months ago a half-orphan whom his mother was struggling to rear, Baby LeRoy now well on the road to becoming the most famous baby in the world. He is the youngest infant ever signed to a screen contract, both Jackie Coogan and Jackie Cooper having been several years older when they scored their sensational hits in "The Kid" and "Skippy." Baby LeRoy will appear in numerous Paramount pictures during the next seven years, thus giving screengoers an opportunity to observe the growth and precocious mental progress of the poor little waif to whom they have given the proverbial silver spoon denied him at birth. The decision to sign Baby LeRoy, coming months after the completion of "A Bedtime Story" resulted from thousands of letters to Paramount requesting that the dimpled baby be cast in other pictures.

* * *

Walked into an Independant Studio set the other day, and who should I see directing but Mr. M.L. Tandon. This ambitious young man was born in Allahabad, and graduated from High School of the Moslem University. Coming to Hollywood six years ago he took up film studies at the University of Southern California, and to-day, he is a director, and judging from the way he handled various situations in "The Legend of Dance of Death" he knows his business from every angle.

Between shots we conversed upon the topic of his returning to India in October to look over the film situation. Ellis Dungan, another clever young man is accompanying him. By the way, Mr. Dungan won the Eastman Kodak Competition in Paris for his wonderful photographic studies, forgot to mention he filled the position of Art Director in "The Legend of Dance of Death".

* * *

Movie realism reached high note the other day when the Fox Films Studio sewed two acres of grass seed for a park set to be used in "Berkeley Square."

One of the biggest dynamite blasts in history was recorded in sound and on film for the spectacular engineering sequence of "I Loved You Wednesday" starring Warner Baxter and Elissa Landi. The whole side of a mountain was dynamited 104,000 pounds of the powerful explosive being used in one gigantic blast. The dynamite was stuffed into 17 holes, six inches in diameter and 115 to 300 feet deep, and into another group of holes six inches by 35 to 40 feet deep, calculated to be so placed that the entire huge face of granite mountain would collapse when the blast was set off.

* * *

Henri de la Falaise, titled husband of Constance Bennett, left Hollywood recently for the Dutch East Indies, where he will film a picture in Technicolor, based upon an original idea of his. It will present an all-native cast.

* * *

De la Falaise is not new to the production end of pictures, having been successfully associated with RKO—Radio and Metro-Goldwyn-Mayer as director and head of foreign product.

* * *

Hollywood is responsible for leading America through an amazing series of fads, fashions and games, a survey indicated recently.

* * *

Of current "crazes" bicycle riding is now sweeping the country, Richard Arlen, who, by the way, has been busily passing out cigars and wearing a big grin owing to a fine bouncing baby boy making an appearance in the

family. And is Richard proud? Ask Jobyana, his wife! Anyway, Richard started the bicycle fad about a year ago. Marlene Dietrich, another Paramount star, started the men's suits for women fad. (not so popular, as yet).

Jack Oakie was the trial blazer for men to wear such informal clothes as sweaters and sweat shirts at formal times. Maurice Chevalier restored the sailor straw hat to popularity. Claudette Colbert brought bangs back through her hair-dress in "Sign of the Cross". Many of the fads started in Hollywood in the past have since died out. For example, Clara Bow was responsible for rolled stokings and wind-blown hair. Greta Garbo is credited with the Empress Eugene hat and long bobbed hair.

* * *

Maurice Chevalier has returned from Paris, where he has been since finishing "A Bedtime Story. "Director Norman Taurog will direct the star's next picture "The Way to Love".

* * *

What's wrong with Hollywood? There's nothing wrong with Hollywood—it's a few of the people who are in it! So says Buddy De Sylva, famous author and producer of Broadway musical shows, and who is to produce "My Weakness," starring Lilian Harvey for Fox. Goodness knows what had happened, he appeared all hot and bothered when we ran into him at the Cafe de Paris on the Fox lot, we politely asked if lunch had disagreed with him......all we got was a glare. It was apparent something had upset his applecart, evidently someone had made disparaging remarks about the film city, finally it came out when he said:

"There are too many people connected with the movie industry who spend most of their time knocking others who make successes instead of trying to find out how they did it and benefitting accordingly. No picture was ever made in Hollywood—no matter how much money it made at the box-office—that was good enough to satisfy the self-constituted critics within the industry. They all knew how they could have made it better. Everyone, outside of Hollywood, admits that "Cavalcade," "State Fair," "42nd Street" and "The Kid from Spain," to mention only a few recent productions, are smash hits. All of them have broken box-office records in virtually every place they have been shown.

"But does that stop the Hollywood knockers? Not on your life. They rap "Cavalcade" for being a costume play—they object to "State Fair" because they say too much prominence was given to the pig—"42nd Street" was the "same old backstage stuff," they sneer—"The Kid From Spain," according to them, "lacks story value." It is a habit of mind that a lot of us have let ourselves get into. We're too critical because of our superior knowledge of how pictures are made',. After getting that off his chest he appeared better, hope so anyway!

* * *

Every once in a while some one comes along and as if by magic upsets all the traditions about how tough it is to crash Hollywood. The other day Howard Wilson wandered into the outer casting office and stood in front of the little window. An executive who happened to be standing inside took one look at him and asked him to come in and make a test. The test was made for a role in "Fog Bound," which will star Robert Armstrong. The film was rushed through, while Howard waited. A few minutes latter he was signed on a long term ticket to appear in RKO Radio Pictures, the first role to be in "Fog Bound."

The entire incident was over within two hours. Wilson have never been in the talkies. His only experience is some legitimate stock company. He came unheralded, unknown, unsung...and Hollywood opened up its arms and said, "sonny boy!" You'll know why when you see him on the screen. Is he handsome!

To Col. W. S. Van Dyke, director of "Eskimo", Trader Horn and other famous pictures of far-off adventure, falls the assignment to direct "Laughing Boy", Metro-Goldwyn-Mayer's forthcoming picturization of the Pulitzer Prize novel by Oliver La Farge. Ramon Novarro, whom Van Dyke directed in "The Pagan". in the South Seas, is to star in the picture.

"Laughing Boy", dramatic romance of the conflict between older Indians on reservations and the new generation, educated in American colleges, was, in book form, one of the literary sensations of years. It was purchased some time ago as an ideal vehicle for

Novarro, and an elaborate cast is to surround him. Its locale is a Middle West Indian reservation, and Novarro plays a young Indian (American) uncontaminated by white man's society, in a romance with a college educated Indian girl.

* * *

Dorothy Wilson's first twelve months as an actress were completed the other day with signal success. The option on her contract was exercised by Merian C. Cooper, executive producer. Miss Wilson is now playing a very important lead in "The Death Watch" and recently a new story, "The Speed King" was purchased as possible feature or steller material for this talented little actress.

Yesterday an unknown script girl...today a popular favorite, headed towards stellar heights. That's the way things happen in Hollywood!

* * *

The screen has drawn much more heavily upon radio talent than the broadcasting station has upon the movie ranks, according to Fred Datig, Paramount casting director. When such luminaries as Bing Crosby, Rudy Vallee, Kate Smith and others have come to pictures, but no actor has gone from screen to radio because of his picture popularity.

Eddie Cantor was a screen favorite before he went on the air, but he was better known for his work in musical comedy. Hollywood has sought radio personalities because film musicals demand certain things that the ordinary screen actor cannot fill, Datig said. Screen stars frequently cannot sing or dance as the musicals demand and radio talent, often recruited from musical comedy, can do both. Most of the other satellites have had some dramatic experience, and "get by" in their acting more easily than the established screen favorites could do in singing and dancing. Not only are the nationally famous talent being sought by the picture companies but also the local, less known entertainers. Some of them have been given important roles, while others are used for "bits" and atmosphere.

* * * *

The most terrifying sound we ever heard was produced by recording a cat's meow backward, according to E. H. Hansen, sound engineer for Fox Films. Slowing up this recording added 50 percent to the menance by lowering the sound several octaves. A lion's roar in Jesse L. Lasky's "*Zoo in Budapest*" was recorded backwards at a slow speed and it sent chills down the recorder's spine, but for sheer frightfulness, nothing, according to Hansen, beats a cat's meow.

* * * *

Pantomine, timing and delivery are the only things a comedian needs to get laughs. Jack Oakie declared.

"Trick makup, 'props', and unusual features help," but they are not essential. Joe E. Brown would be just as funny without his large mouth, or Jimmy Durante without his nose, or Eddie Cantor without his pop eyes, " But I seriously doubt that Charlie Chaplin would be funny without his derby, his mustache, his cane, and his shoes. Or that the Marx brothers would be as insane without their make up as they are with it.

Oakie has never used 'props' of any kind. He has never worn a comic hat, a trick moustache, a pair of glasses, or carried a cane to get a laugh, and his clothes always fit him. Saw him on the Paramount set the other day, plastered with mud from head to toe, looked as though he had been juggling with a football, on a muddy field.

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FROM OUR OWN CORRESPONDENT

THE English film factories are buzzing with an activity greater than has ever been before in their history. America is responsible far a deal of it, either because of the influx of Hollywood stars or as the result of business deals between the film capital and English firms for the production of films. Columbia for instance, have just marshalled a production unit over here and their first picture went on to the floors to day. Its stars are recruited in the case of Cedric Hardwicke from the London stage and in that of Binnie Barnes from the ranks of English movie actresses. Cedric needs no sort or kind of introduction, being in the opinion of many experts the greatest actor alive to-day, but Binnie is not yet very largely inscribed on the roll of fame, although she is continually before the public eye since her services are very much in demand by film companies. Fresh from portraying one of the king's wives in the English version of "Henry VIII" she is to be seen gaily flitting about the British and Dominion studios where she is playing a starring role for Columbia. I caught a brief glimpse of her as I passed down the studio corridor to the Windsor Films Unit. This latter is a new firm whose first schedule comprises a series of six pictures each of which will take one of the capitals of Europe as the background of its story. The piece on hand at present glorifies Berlin and although I saw little actual "Shooting" the visit was well worth my time if it were only to see the sets constructed by Holmes Paul. On a blazing hot day his composition of black and white flags, restful gray walls and geometrically cut steel furnishings were a miracle of coolness. It was a cafe scene, packed with a gay assortment of youthful diners. But so well-chosen were these latter, so well-gromed, so equisitely dressed, that far from producing the suffocating sensation common to most crowds, their presence seemed to accentuate the rcfreshing charm of the whole scene. Director Gallone, whom I have not met since the Jan Kiepura days of "The City of Song" was there in all his gaiety, commanding the scene, showing Arthur Riscoe how to dance down the forceful prances of a masculine dame. Magda Scneider, a pretty little Fraulein, first seen over here with Jan Kiepura in "Tell Me Tonight", toyed unconcernedly with her hors d'oeuvres, until Naunton Wayne leaned across the table and asked for a dance. These too then joined the merry mob on the floor and, though skipping rung blithely, endeavoured not to tire themselves as besought by Signor Gallone in plaintive accents. For it was only a rehearsal and the director feared that the repetition required to achieve perfection might jade them out before the camera could be turned on the scene, But there was no need for such misgivings their elastic youth could cope unwearingly with much more than half-an-hour's twirling to excellent music.

Standing by the side of the British and Dominion film factory are the British International studios. Here appropriate to the sultry weather Claude Friese Greene was "turning" on "The Southern Maid" This is Bebe Daniel's second picture over here. Her first is already pronounced successful, though as yet nobody has seen it but studio officials. Miss Daniels herself is pretty pleased with it and is delighted with the way she has been photographed, so much so that I hear she would like to take Friese Greene back to Hollywood with her. Of course she can thank herself for quite a percentage of the pictorial attraction for besides being a beautiful woman she knows her angles, how to place herself in the best poses. "You've got to hand it to these American girls," is a remark you hear all over the place. "They kuow everything." That is true, they appear to have studied the business thoroughly and above all have mastered the art of dressing photographically. A knack which is woefully lacking in our home-grown beauties. Bebe for instance turned up on the set one day in a dress which did not look too good to the naked eye, but "Oh, boy was it a wow on the screen!" exclaimed an enraptured young gen-

tleman who saw the day's work in the private theatre that evening. So there you are, we still have a great deal to learn from the Americans!

REVIEWS OF ENGLISH PICTURE.

" IT'S A BOY " *Players*: Edward Everett Horton, Leslie Henson, Heather Thatcher. Wendy Barrie. *Producers*: Gaumont British.

Those who find Leslie Henson's face irrepressibly funny are going to have a riotous time at this film. Others, who enjoy Leslie at his best while not being reduced to helpless mirth at his mere appearance, will look to him for laughs, but will also find considerable comedy among the other players, the best of whom is Edward Everett Horton. A grand trouper, this lad, who never to my knowledge has missed an opportunity in any of his many characterisations.

The picture on the whole is somewhat uneven, opening with pace as far as actual theme development is concerned, but leisurely in regard to interest values. If in comedy one is content to allow a far-fetched situation at the start to motivate the whole show, then "It's A Boy" belongs very nearly to the star class. Personally, I found the humour mechanical in places and often it was little more than a re-hash of old gags furnished up not quite well enough. However, a new idea has been introduced in female impersonations. This is where Leslie Henson turns himself into a lady novelist of the "one-scarlet-night" variety, only to be confronted by an illiterate adventurer who has also seen fit to assume the identity of the same lady. Their meeting and their endeavour to maintain their roles, each being ignorant of the sex of the other, provides several side-splitting sequences. If the rest of the picture measured up to this situation, this story of an illegitimate son who presents himself full-grown on the eve of his father's wedding would become one of the classics. As things are, it provides a pretty good medium to kill depression for an hour or so.

" BRITANNIA OF BILLINGSGATE ' *Players*: Violet Loraine, Gordon Harker Kay Hammod. PRODUCERS: Gaumont-British.

In the publicity captions of this film Violet Loraine is described as changing from "Billingsgate fishwife to world's sweetheart." The statement is not quite true, since Miss Loraine looks too much like a cabaret artist to be a vendor of fish and too much like herself to win Mary Pickford's youthful title. Nevertheless it is a slogan very apt to the story matter of the picture. The theme concerns the transformation of a middle-aged Cinderella to a lady of glamorous life, the fairy Godmother in this case being of the male persuasion and no less a person than an enterprising film director.

At the moment these films about films are becoming more and more numerous. Why it is difficult to say. Perhaps as the result of exhaustion in other material, perhaps because in any film studio there are innumerable stories crying out to be screened. From the point of view of entertainment, the policy of giving them to the public is justified. There is however little doubt that as regards that glamour which has been so useful in maintaining the film industry, such an out and out raising of the veil is to be deprecated.

Be that as it may, " Britannia of Billingsgate " is one of the more successful pieces out of our studios. Gordon Harker is at his usual brightest in a study of a fish porter and squeezes every ounce of fun out of his sudden transformation to a film magnate, who is all importance without one jot of power. Violet Loraine has a popular voice which she employs to good purpose in putting over songs which are as catchy to-day as they could ever have been in a more sentimental period. There is a kindliness and humanity about Miss Loraine which, though it will never make her a Garbo, might finally effect such a change in public opinion, as to make Garbo a figure of fun.

Kay Hammond, despite her prettiness, is rapidly becoming a character actress without whom we shall not be able to manage. There ought to be an enviable future in store for her.

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Trade & Technical

Evils of Contract System of Picture Production.

By S. Parasara.

WHEN I happened to visit Bezwada a few days back on some business given to me by Dr. Patel of the Select Pictures Circuit of Bangalore City, I expenenced strange things. Almost every man knew me at Bezwada as one that entered the film line earnestly. So when I got down from my compartment I was surrounded by half a dozen men whom I know very well before. But now they appeared under a different position altogether. They claimed to represent separate dramatic associations the names of which were absolutely foreign to me. In the course of conversation that evening I learnt they were prepared to work in Talkies for any paltry sum that the producer at Bombay or Calcutta might be pleased to offer. They tried their level best to impress upon me that they were the best actors on the Telugu stage and didn't leave me at all there. During the course of my few days stay I had repeated recommendations about them.

I was not able to understand really, what sort of picture can come out of such actors? But I was inclined to go deeper into the matter. I was told that a Troupe has gone from Nellore to Calcutta for a paltry sum. As luck would have it the picture also came there and my doubled curiosity took me to the theatre to have a look at the picture. The picture was a failure. At this comment of mine the producer may raise cudgels against me showing the vast sums of money he might get from the Telugu districts? Let us question ourselves whether we attended the picture on account of its merit or the prominence of the actors. Nothing like that, Telugu pictures are very rare and we went to see a picture in our tongue.

But what is the point in producing such a picture that cannot live long? How far is it profitable to the actors? Are they satisfied with the fame they might get through this production or the treatment they received from the hands of the producers and directors?

After all, they have to return home with empty hands but of course after exposing their incapabilities and irregularities. Pity these poor men who talk pathetically of the treatment given to them by the Directors and Producers.

These productions have very far ruined the Andhra stage and they will harm more and more. The man who directs the picture is a man who never had the opportunity of even hearing the Telugu language, and the men who work as his assistants are selected from that worthy Troupe. One is ignorent and the other is inexperienced, and we the audience pay for this inexperienced ignorence.

In the Telugu districts and particularly at Bezwada Dramatic associations are springing over night like mush rooms. They neither know how to act on the stage nor understand the meaning of what they speak.

The producers have a knackof entertaining these actors for low amounts without caring for their abilities; they do not realise the fact that if they cut the payment of the actors who are after all the mainstay in the success of the pictures, they will have to increase the footage of the film in retakes and thus the cost of the film. No doubt Telugu talkies have paid very well and there may be a chance for a few days more. But as the audience realise the facts day by day they will be inclined to reserve their funds for a better purpose.

Before I conclude I would like to make a special appeal to my fellow artists. The producers care for their money there is no doubt about it. Then what is the good you derive. Do you get any fame except ill? Is your hands full? no, it is as empty as before. What is the treatment you received? Worst invariably. Always think before you do a thing. Be a good judge of your own position and chalk out the way which you find advisable; I say once again that you are ruining the fame of Andhra stage which had once ruled over South India and if you cannot improve her possession please stand aside and allow it to die in peace without torture from the hands of her own sons.

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And What of Film?

Some interesting stages in the discovery and perfection of the celluloid film-without which there never would have been a cinema industry!

The story starts as long ago as 1845-6, according to an interesting chronological study recently contributed to the "International Projectionist" by Earl Theisen, curator of the Motion Picture Collections in the Los Angeles Museum.

That was the approximate date of the original discovery of the cellulose nitrates, by Schoenbein. There was a long way still to go. Researches by Gladstone in 1847 on the solubility of cellulose nitrates, especially in alcohol and ether, probably led up to the use of iodized collodion in 1848 by Frederick Arthur Scott in his *calotype* wetplate process.

Seven years later, Alexander Parkes mixed anhydrous wood alcohol with guncotton and produced "parkesine", a substance similar to collodion. In 1868, Daniel Spill, who was associated with Parkes in some of his work, invented *xylonite*, a combination of pyroxylind, alcohol and ether.

INVENTION OF CELLULOID.

The next important step was the invention of *celluloid* by John W. Hyatt in the United States. He obtained a U. S. patent for his invention on June 15, 1869. Actually, the name *pyroxyline* was used in the specification of this and several other patents granted to the Hyatt brothers, covering various uses of this material as artificial ivory. The name *celluloid* first appeared in the U. S. Patent Gazette in 1872 in the name of the Celluloid Manufacturing Co., assignee of the various Hyatt patents.

In 1884 the Eastman Dry Plate and Film Co., enters the picture: in that year W. H. Walker and George Eastman assigned to it a patent application on the process of coating, paper with an emulsion having a soluble under-coating so that it might be applied to a stripping process. The patent was granted in 1890.

THE GOODWIN PATENT-CELLULOID PHOTOGRAPHIC BASE.

In 1887, Hannibal Goodwin applied for a U. S. patent on a method of preparing a celluloid support for photograpic emulsions, the title being "Photographic Pellicle and Method for Producing Same." The patent was granted in 1898; it is said that Goodwin did not reduce it to practice.

The rest of the story is probably most clearly told under date-headings: it reveals very clearly the vital share in film research and invention which was taken by the Eastman Dry Plate Company, fore-runner of the Eastman Kodak Company. As the record shows, this great concern seems to have been concerned with almost every important step forward in this field.

1889.—Harry M. Richenbach, then working for Eastman, was granted a patent on a method of making *clear* transparent sheets of celluloid by drying a mixture of methyl alcohol, camphor, nitrocellulose and amyl acetate on a polished support. The celluloid was then coated with photographic emulsion. The patent was assigned to the Eastman Dry Plate Company and the apparatus for coating the film base was patented by Eastman on March 22nd, 1892.

The above company supplied the first stock used for producing successful motion pictures to W.K.L. Dickson at the Edison laboratories in July-August 1889.

1892.—In this year the first daylight loading photographic roll for hand cameras was introduced by Eastman, which shows that celluloid as a base for photographic emulsion was already a practical proposition.

1895.—The manufacture of Motion Picture film was improving and in 1895 negative films were sold in 100-ft rolls. Positive prints were still made on negative emulsions until Eastman introduced the first positive motion picture stock in August of the same year.

At this time, the manufacturing of celluloid base attained such a degree of perfection that many experimenters in Europe, notably the Lumiere Brothers in France, bought the Eastman uncoated nitrocellulose film base and coated it themselves in order to carry out their own experiments. Gradually film stock increased in speed of emulsion and length of unspliced rolls, and it is now available in 1000 ft. lengths. Few people relize what degree of precision and elaborate machinery are necessary to obtain a regular

high standard of quality in the manufacture of motion picture raw stock.

1913.—Up to this time, negative stock had been coated with ordinary emulsion, sensitive only to violet and blue light. In September 1913, Eastman introduced the first Panchromatic Motion Picture Negative sensitive to practically all rays of the spectrum.

Its introduction seemed of little importance at the time except to a few pioneer workers experimenting on colour cinematography or other branches of research. But when experiments on talkies were made, it was discovered that arc lighting could no longer be used in studios on account of interference with the sound-recording microphones Incandescent lighting was accordingly adopted for its noiseless and steady emission of light, and with this important change it became apparent that panchromatic film was now a necessity, since the old negative emulsion was not sensitive to the yellow and red light emitted by the high power incandescent bulb. In a very short time the whole of the talking picture industry switched over to panchromatic negative stock, and we can safely say that negative panchromatic emulsion made talkies possible.

1919.—Small technical improvements on stock such as footage numbers printed on its edges, were introduced by Eastman.

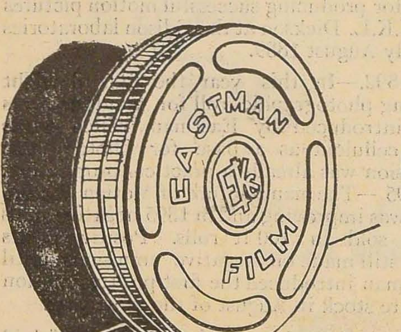
1921.—Eastman introduced coloured-base positive raw stock. Prior to this time coloured stock had been in the various finishing laboratories by dyeing the emulsion after processing.

1923.—Eastman introduced 16 mm. reversal film and apparatus for amateur use.

1929.—Eastman inrroduced Sonochrome positive stock of seventeen specially selected tints, the colours in no way interfering with the reproduction of sound by means of photoelectric cells.

1931.—Eastman introduced for the first time grey-backed supper-sensitive panchromatic negative stock, one of the fastest, softest finest-grained antihalation negative films yet produced, and used today in all modern film studios.

It is amazing to see that in spite of constant evolution in moving picture equipments, apparatus and technique, up-to-date Hyper— or Super-Sensitive Panchromatic emulsions are still coated on the same celluloid base that was turned out by Eastman some forty four years ago.



We'll Gladly Grant You This . . .

. . . that the biggest factor in the photographic quality of a picture will always be the artistry of the man behind the camera. But . . . even the greatest cameraman in the world could not do his best work without using the *best film* as his medium. Today that film is *Eastman Super-sensitive "Pan"* with gray backing.

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SEETHA KALYANAM

PRABHAT'S FIRST
TAMIL TALKIE

COLLEEN MOORE

The Reproduction of High and Low Notes in L. F. Resistance Amplification.

LOW-frequency resistance amplification may result in a loss of high or low notes if the component parts of the amplifying outfit are injudiciously selected. We will now explain how the exact values of the component parts can be ascertained for any given conditions.

Fig. 1 shows the circuit diagram of a valve used in resistance amplification. R_a is the coupling resistance in the anode, C_2 the normal coupling condenser and R_2 the grid-leak resistance which will serve to give the grid of the next valve the required D. C. potential. Shunted across R_a is a capacity C_1 which is sometimes intentionally employed to diminish the penetration of H.F. oscillations into the L.F.amplifier. But this capacity, even without the condenser, is in any case existent as self-capacity of the coupling resistance and as capacity between the anode and grid of the preceding valve, or as capacity of the leads. The capacity between the grid and cathode of the next valve is also of influence here and may, if small enough with respect to C_2, be likewise regarded as shunted across the coupling resistance.

The first valve in Fig. 1 may be represented by an E.M.F. equal to $g\,v_g$ connected in series with the internal resistance R_i, or by a current source Sv_g connected in parallel with resistance R. In the latter case we obtain Fig. 2.

HIGH NOTES.

For high notes the impedance or condenser C_2 is small in comparison with resistance R_2, so that the circuit diagram may be reduced to Fig. 3. In this simplified diagram R_1 consists of R_i, R_a and R_2 connected in parallel $\left(\frac{1}{R_1} = \frac{1}{R_i} + \frac{1}{R} + \frac{1}{R_2}\right)$. C_1 is the total capacity shunted across R_1. For frequencies in the lower range of the high-note frequency band the influence of capacity C_1 becomes smaller, and smaller so that these frequencies are less (powerfully) amplified. Since $V_1 = Sv_g\ Z$, where $Z = \frac{R_1}{\sqrt{1 + w^2 R_1^2 C_1^2}}$

$$w = 2\pi f_s.$$

it follows that the reproduction of the

Fig. 1

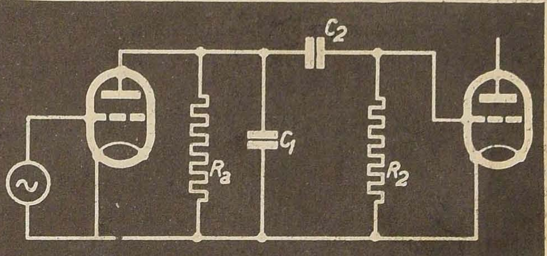


Fig. 2

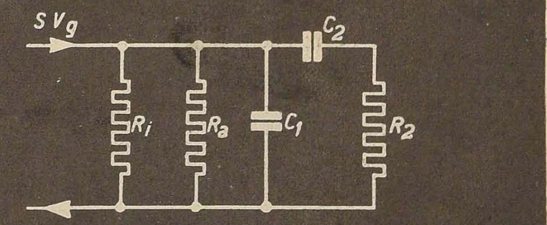
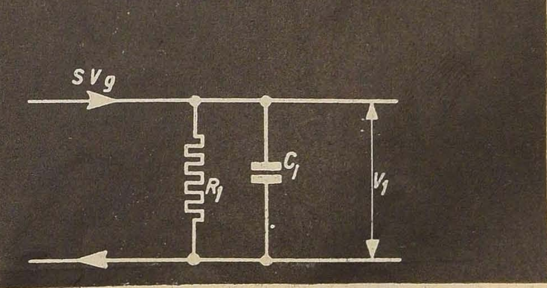


Fig. 3



various frequencies is given by

$$\frac{1}{\sqrt{1 + w^2 R_1^2 C_1^2}}$$

For small values of w this is approximately 1, and for very high frequencies the amplifiation is inversely proportional to the frequency.

From the above expression it will be seen that the product $R_1 C_1$ is the decisive factor for the reproduction of high notes. Expressing R in megohms and C in micro-micro farade, we obtain at 5000 cycles for the product $R_1 C_1 = 10$ a value of 95%, and for the product $R_1 C_1 = 20$ a value of 85%, of the amplification of low frequencies. In fig. 4 the reproduction is indicated as a function of the frequency for different values of the product $R_1 C_1$.

The following case will exemplify this:

Given a coupling resistence R_a (fig. 1) of ·32 megohms, a grid-leak resistence R_2 of 1 megohms and internal resistance of the proceding valve $R_i = {}$·12 megohms, in order to diminish the penetration of H. F. oscillations into the L. F. amplifier, we wish to make C_1 as large as possible and also desire to obtain at 5000 cycles as much as 85% of the maximum amplification.

R_1 is in this case ·08 megohms (R_a, R_2 and R_i connected in parallel). Fig. 4 shows that for 85% at 5000 cycles $R_1 C_1$ is about 20, so that the maximum permissible value of C_1 will be $\frac{20}{\cdot 08} = 250$ micro-micro farads. In fig. 4, R is indicated in megohms and C in micro-micro farads.

Vice versa, one may enquire what percentage of the maximum amplification will be obtained at 5000 cycles if, in the abovementioned case, $C_1 = 1000$ micro-micro farads. In that case $R_1 C_1 = {}$·08 × 1000 = 80, and from fig. 4 it follows that the amplification at 5000 cycles will then be about 38% of the maximum amplification.

LOW NOTES.

For low frequencies the capacity C_1, will in most cases have no more influence, but C_2 (fig. 2) will now have to be taken into consideration ; the lower the frequencies become, the greater will be the impedance of this condenser, whilst the resistance R_2 remains constant, so that a loss in amplification will occur at the frequencies at which the impedance of C_2 is no longer negligible against R_2. If C_1, is negligible, we obtain the circuit diagramof fig. 5, (see next page)in which R_1 is composed of R_i and R_a connected in parallel.

For the part of the circuit on the right of a-b (fig. 2) it is of no consequence whether we have a current source S_{vg} with resistance R_1' shunted across it, or a voltage source $S_{vg} R_1'$ with resistance R_1' connected in series. Upon making this alteration we obtain fig. 6, (see next page) for which we can deduce the formula :

$$V_2 = S_{vg} \frac{R_1' R_2}{R_1' + R_2} \cdot \frac{1}{\sqrt{1 + w^2 (R_1' + R_2)^2 C_2^2}}$$

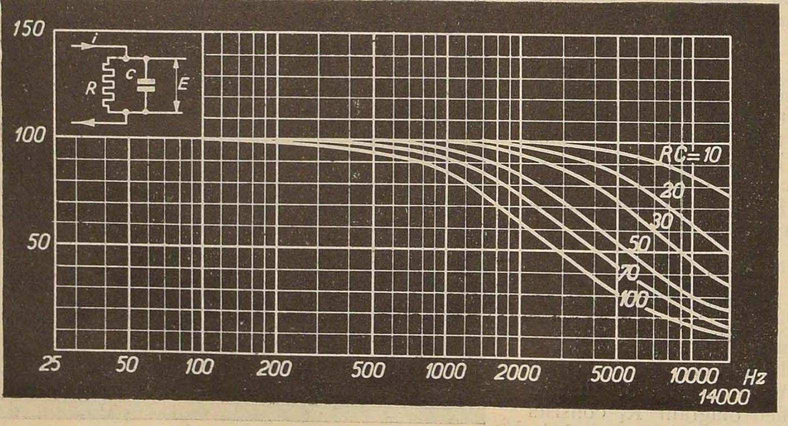


Fig. 4

and the reproduction of the various frequencies will therefore be determined by:

$$\frac{1}{\sqrt{1+\frac{1}{w^2\,(R_1'+R_2)^2C_2^2}}}$$

For the frequencies located at the upper limit of the band, the fraction in the denominator will be small in relation to 1, and the expression will be approximately equal to 1. On the other hand, for very low frequencies the fraction will be large in relation to 1, and the amplification will be proportional to the frequency.

The decisive factor for the reproduction will (in this case) be $(R_1'+R_2)\,C_2$. If this product is 10,000 (R being expressed in megohm and C in micro-micro farads), we obtain at 50 cycles as much as 95% of the amplification at higher frequencies. In fig. 7 the intensity of reproduction of the low frequencies is indicated for various values of the product of resistance and capacity (RC), where $R = R_1' + R_2$ and $C = C_2$.

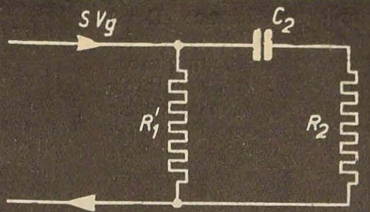


Fig. 5

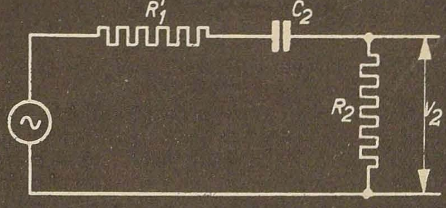


Fig. 6

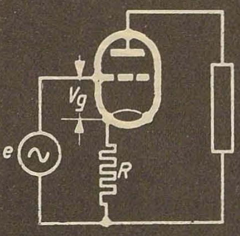


Fig. 9

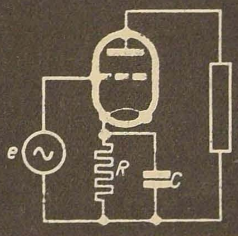


Fig. 8

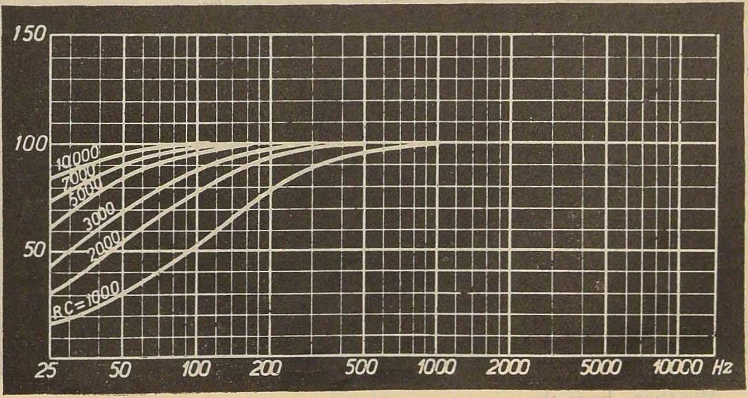


Fig. 7

The following case is a typical example:

We have a coupling resistance $R_2=1$ megohm and a valve of $R_1=\cdot12$ megohm for the internal resistance of the preceding valve. As a rule one will not take an exceedingly high capacity for C_2 since larger condensers have a larger surface leakage current. As a matter of fact the result of a surface leakage current of C_2 will be to make the negative grid bias of the power valve too low, which may involve destruction of this valve.

Assuming that with 50 cycles we still wish to obtain about 85% of the maximum amplification, then RC will have to be 5000 according to fig. 7.

In this case $R_1'=\cdot09$ megohms (R_1 and Ra connected in parallel), so that $R=R_1'+R_2=1\cdot09$ megohms. Therefore, in order to avoid an unnecessarily high surface leakage current, C should not be of a greater value than 4600 micro-micro farads.

circuit diagram of fig. 8. (see previous page) Now we can simplify the treatment of this case by adopting the idea of dynamic slope.

If we plot an I_a-V_g characteristic of a valve at a given battery voltage, whilst there is a resistance included in the anode, we shall obtain a dynamic characteristic of the valve for the resistance in question. The slope of this curve at a given point is termed the dynamic slope S_d. Now if there is an A. C. potential on the grid of this valve, we can indicate the anode A. C. $I_a=S_d v_g$.

S_d can also be found from the formula:

$$S_d=S\frac{R_i}{R_i+R_a}$$

which relationship can easily be deduced with the aid of a valve circuit equivalent, *viz*, a current source Sv_g shunted by the internal resistance R_i.

Vice versa it may be asked, for instance, what percentage of the maximum amplification will be obtained at 100 cycles if C_2=5000 micro-micro farads.

RC is about 5500, so with the aid of fig. 7 we can find at 100 cycles a value of roughly 96% of the total amplification.

The separate reasoning given above for high and low frequencies will be applicable in cases where C_1 is negligible for those frequencies at which the influence of C_2 becomes appreciable *i. e.*, when R_1 $C_1=1/20$ down to 1/50 R_2 C_2. In practice this is nearly always the case.

Besides the loss of low frequencies due to the coupling condensors, a loss may also occur as a result of *automatic negative grid bias.*

Let us first consider, in this connection, the case in which there is only a resistance included in the cathode of the valve in question for the purpose of obtaining the required negative grid bias, this resistance not being bridged by a condenser. We then have the

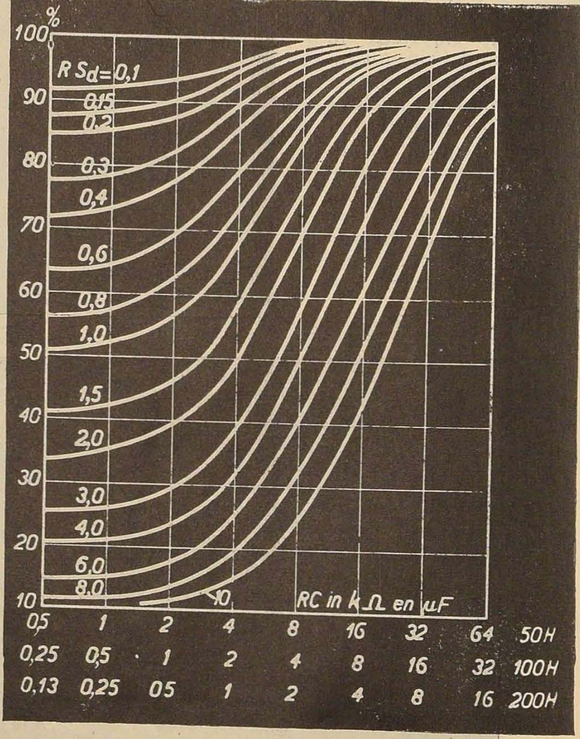


Fig. 10

If we now consider the circuit diagram of fig. 8, we find that the anode current flowing through the impedance in the anode must also pass through resistance R in order to reach the cathode; across the terminals of resistance R there will occur potential which reacts on the grid. If there were no resistance R in the circuit, the A.C. potential on the grid would be e, whilst the A. C. flowing through the anode impedance would be $S_d e$. In the case depicted here, the potential on the grid is v_g, so that $I_a = S_d v_g$, and the potential on resistance R is equal to $S_d V_g R$. So $V_g = e - S_d v_g R$.

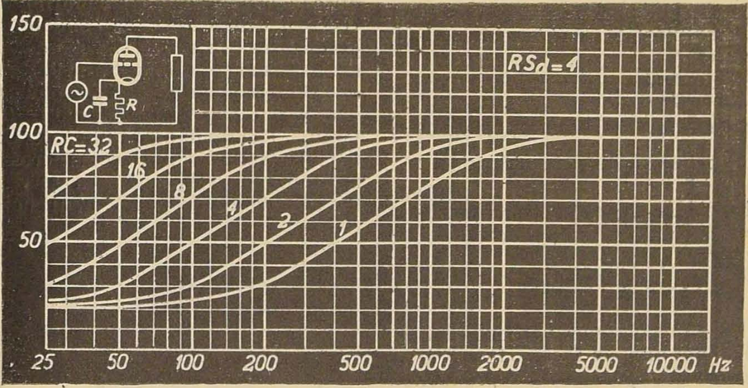


Fig. 11

From this it follows that $I_a = \frac{S_d}{1 + RS_d} e$.

The resistance R in the cathode thus causes an apparant diminution of the dynamic slope.

This diminution is:

$$S_d' = \frac{1}{1 + RS_d} S_d$$

As the frequency does not occur in this formula, the amplification for all frequencies

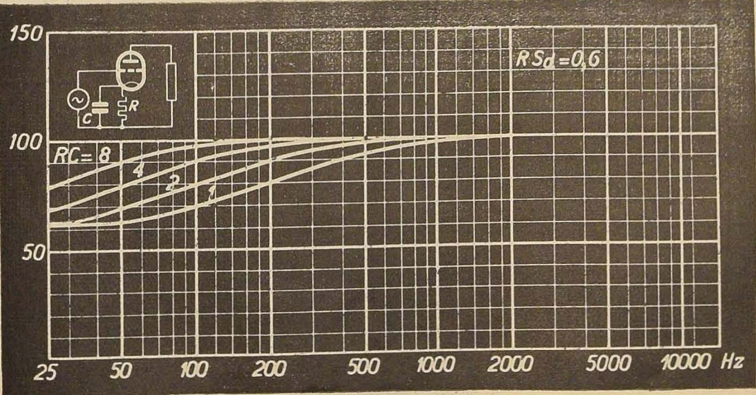


Fig. 12

is $\frac{1}{1+RS_d}$ smaller than would be the case if there were no resistance R.

In order to avoid this loss of amplification, a condenser C is shunt across R (fig-9).

For high frequencies the impedance of C will usually be small; therefore the potential reacting on the grid will be small too, so that maximum amplification will be obtained for the high notes.

For very low frequencies the influence of C will be negligible, so the amplification of these frequencies will be approximately $\frac{1}{1+RS_d}$ of the maximum amplification.

It can be shown that the reproduction of the various frequencies is represented by

$$\sqrt{\frac{1+w^2 R^2 C^2}{(1+RS_d)^2+^2 RW^2 C^2}}$$

Since this value depends not only on the product RC but also on the product RS_d' it is not possible to represent the reproduction of all frequencies by a simple set of curves. However, fig. 10 indicates what percentage of the maximum amplification is obtained at 50, 100 and 200 cycles for various values of RC and RS_d. In this figure R is expressed in Thousand ohms, C in micro-farads and S_d in mA/V. Fig. 11 and 12 give an impression on dependence on frequency for two values of RS_d.

With the aid of fig. 10 we can in most cases determine how large a value must be assigned to C for a given requirement as to reproduction at 50, 100 or 200 cycles respectively, or vice versa, what percentage of the maximum amplification will be obtained at a given value of C.

For instance, if R=5000 ohms, S_d.=·4 mA/V and C=2 micro farads then RS_d= 2 (R being expressed in thousand ohms and RC=10, so it follows from fig. 10 that at 100 cycles about 89% of the maximum amplification, will be obtained.

If one wishes to obtain a good reproduction of the low notes without shunting the resistance R with a very big condensor the diagram of fig. 13 should be chosen. R_1 is the same resistance as in fig. 8 and 9. R_2 should be of a value of about 0·1--0·5 megohms C_2 . 0·5--2 microfarad and C_1 can be 0·1—0·5 microfarad. The result of the filter $R_2 C_2$ is that the A.C. tension which occurs across R_1 does not come on to the grid. C_1 serves to earth the cathode for very high frequencies.

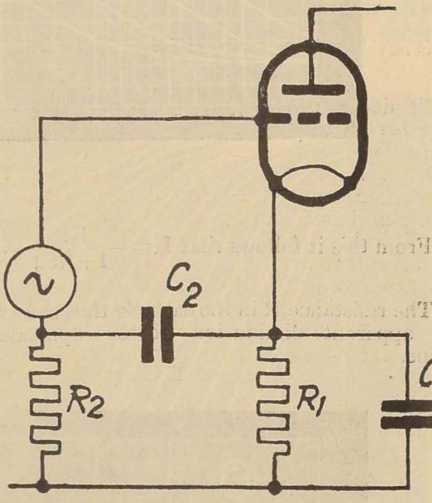


Fig. 13

Technical Notes and News.

FILM CONCERN FOR PESHAWAR.

A new film producing concern under the name of "The Khyber Cinetone Ltd.," has been started in Peshawar with an authorised Capital of 5 lakhs of rupees. The concern will be managed by Messrs Kapur & Co., and contains an influential directorate. The programe of the Company when it is constituted will be 8 pictures a year.

HALMOOK CORPORATION.

Halmook Corporation of Calcutta have sent us a small booklet containing pictures they have for booking in India. Started with the idea of getting the best of independent productions of the world, the Corporation will only purchase the best taking into considerations the peculiar conditions in this country. Among the pictures available for distribution are "Oliver Twist" featuring Dickie Moore, "Explorers of the World" "Unholy Love" etc.

Mr. A. Fazalbhoy.

FIDELYTONE.

Imperial Film Co. of Bombay have purchased a Fidelytone recorder for their studio. Mr. Fazalbhoy, the Managing Director of the Bombay Radio Co., who are the agents in India for Fidelytone, has gone to England to inspect personally the Fidelytone works and thus equip himself thoroughly to be in a position to render satisfactory services to the Fidelytone purchasers in India. According to latest advice from London, Mr. Fazalbhoy speaks very highly of the latest model of this recording equipment and confidently recommends it as ideally suited to conditions in this country. As we go to the press, Bombay Radio Co., inform us that they have sold a further set to Pioneer Films, calcutta.

This we understand is the fifteenth Fidelytone equipment now working in India, and the sale of fifteen Equipment during a short space speaks well of the popularity of this recorder with Indian film producing concerns. The Fidelytone system employs film as the recording medium and the sound is recorded on a separate negative to that on which the picture is exposed. This system which is due to the extensive research work under the direction of Mr. F. K. Crowther, B. Sc. is based upon the discovery that it is possible to produce perfect "Variable area" records without the aid of oscillating mirrors or of any other moving parts. Hitherto, the only practical systems of variable area recording have depended on the

oscillation of mirrors and however carefully designed the initial inertia of the moving parts puts a definite limit upon the frequencies that can be dealth with. In Fidelytone, these difficulties are eliminated and it permits all frequencies to be recorded, by the provision of the Oscillite recording tube. This ensures absolute freedom from any inertia and is the secret of the outstanding quality of Fidelytone recording. Fidelytone sound recording provides complete elemination of background noise in reproductions. This equipment can be installed in suitable studious or mounted on a mobile lorry.

R. C. A. RECORDING UNIT.

Mr. P. N. Ganguly, proprietor of the India Film Industries, Calcutta, has purchased a R. C. A. Recording outfit for his studio.

R. C. A. REPRESENTATION.

The Sound Equipment Co. of Bombay informs that they have been appointed distributors for R. C. A. Photophone for the whole of the Bombay Presidency, the Nizam's Dominions, Sind, Madras Presidency, South Indian States and Ceylon. They propose selling the Machines on attractive easy payment system.

FILM IN ADVERTISING.

Sound films are to play an important part at the forthcoming Advertising and Marketing Exhibition, which is being held at Olympia from (July 17 to 22nd) Western Electric are installing a complete portable equipment in the Advertising Association's specially constructed theatre, and the programme will include the latest pictures made by such well-known advertisers as Cadburys Aga Cookera ; Whiterey's Cider; Worthingtons' ; Hartleys' ; Ovaltine ; Austin Motors and Players.

Two specially adopted Western Electric portable equipments for daylight projection are to be installed on the "Daily Mail" Stand to screen specially prepared British Movietone News films of interviews with leading advertising authorities.

Western Electric are also displaying their latest type of 16 mm. and 35 mm. portable sound equipments.

AUTOMATIC PROCESSING

An automatic processing machine was purchased some time ago by the East India Film Co., of Calcutta, but it was found almost impossible to make it function satisfactorily.

Mr. Quiribet when he visited the E. I. studio recently was immediately interested in the machine, and within a very short time he had the machine working perfectly.

The output of the machine used by the East India Film Co. is 600 ft. of positive or 350 ft. of negative film per hour, which equals an average weekly output of 69,000 or 40,000 feet respectively—much above the normal requirements of any studio in India.

The East India Film Co. is to be congratulated on its initiative in being the fiirst film studio in India to instal a continuous processing machine, and also the Kodak Ltd. for the practical technical services it offers to its clients.

NEW TYPE EDUCATIONAL MOVIE AT CHICAGO FAIR

A new type of movie thriller in which the heroes hobble on crutches instead of riding bucking bronchos is being shown at a Century of Progress in Chicago. World's fair officials and Miss Isabella Dolton, assistant superintendent in charge of special schools division of the Chicago Board of Education, together with W. F. Kruse, head of the Educational Department of the Bell & Howell Company, co-operated in the taking of the film which depicts the work being done in the Spalding and Brown schools, in Chicago, for handicapped children.

The movie is in two reels and shows the progress made in training crippled, blind, deaf, and otherwise defective youngsters. A century ago society generally considered these children " not worth bothering with" : today, as evidenced by these movies, such children are the subject of serious study and effort.

The picture is being shown in the department of public welfare in the Hall of Science at the Chicago fair. It was made on 16 millimeter film with a Bell & Howell personal movie camera.

B. T. H.

Bombay Radio Co. informs us that they have sold a further double set in Burdwan thus increasing the total of the number of B. T. H. Machines working in India to 38. They also inform us that a fresh supply of Kalee 11 Projectors are awaited.

In the Indian Film World

MADRAS.

The last batch of people who went to Kolhapur in connection with the production of the Tamil picture "Sita Kalyanam" has now returned. The picture is now being edited and according to the present arrangements will be seen on the screen in Madras during next month. The picture has naturally created a lot of interest and it is needless to say that every one is anxiously awaiting to see the picture. For one thing it is a picture produced by Prabhat and that in itself is a guarantee that the picture will leave nothing to be desired. Secondly, it is produced with the aid of a group of amateurs, specially selected from respectable class, a fact unique in Indian picture production. Again even the lowest character, unlike other Indian pictures, is impersonated by some educated person. Add to these, almost all the prominent actors of the Prabhat Film Co. are taking part in it. In the last issue I forgot to mention that among those who took part there were Kulkarni and Buva Sahib. Kulkarni is the actor who is enacting the part of King of Virata in Prabhat's "*Sairandheri*" and as regards Buva Sahib, he is so well known to picturegoers throughout India as the fat man of Prabhat who has created lots of laugh.

I hear that a fabulous sum has been offered for the South Indian rights of this picture. Prabhat's idea, so far as I can gather, is not to sell the picture. They want to study the possibility of market with regard to their productions in the vernacular, and if their first attempt is successful they have an idea to produce a few Tamil and Telugu pictures each year. Anyhow the offer shows that there is a lot of popular appeal in the picture warranting the offer of such a big amount.

With the comming of one Tamil unit another party has left Madras for Calcutta to the East India Film Co. for the production of "Prahlada" under the guidance of Mr. Vadivalu Naicker. The part of Prahlada will be taken by Master. Krishnamurthy of the Sugana Vilas Sabha, whose performance has rightly been appreciated by Madras audience. P. Saradambal of Golden Company Trichinopoly will act as the mother of Prahlada while Hiranyakasipu will be portrayed by Srinivasa Bhagavathar of Samburvadgarai.

Mr. Narayanan of the Exhibitors Film Service is also contemplating taking a troup to Calcutta to produce pictures in Tamil and Telugu in association with the Aurora Film Corporation. In connection with this, it is understood Mr. Narayanan will be shortly leaving for Calcutta.

Once again we hear of rumours of contemplated film producing concerns in Madras, Mr. Seshayya who was connected with the General Pictures Corporation and who went to Calcutta for the production of *Ramayana* and *Savitri* has purchased the materials of G.P.C. and has started a small studio with the help of some financiers. His idea seems to be to make some advertisement films for the present as also topicals for which a cameraman has gone to Bezwada to cover the 'Pushkaram' festival. Mr. C. V. Raman also is making attempts to have a studio and for this it is understood he has been able to influence some prominent persons both in Tanjore and Trichy districts. His idea seems to be to take a party to Bombay and stay there for some time and produce a series of pictures in Tamil and after this to have a studio here so that the experience gained in Bombay might be useful afterwards. Again, the attempt of some exhibitors to have their own producing unit by which they can save the exhorbitent rental they pay for pictures is also slowly fructifying. Before this month is out, probably something definite will materialise.

Mr. Padmanabhan of the Oriental Film Service and also of the World Wide Pictures was telling me the other day that he would have a producing concern of his own within a few months, with the help of some foreign concerns. Meanwhile he has entered into agreement with the Halmook Corporation of Calcutta by which he will release their pictures in the South in return for which they will realease his company's picture in Norther India. Oriental Film Service has recently opened an office in Bombay. I hear

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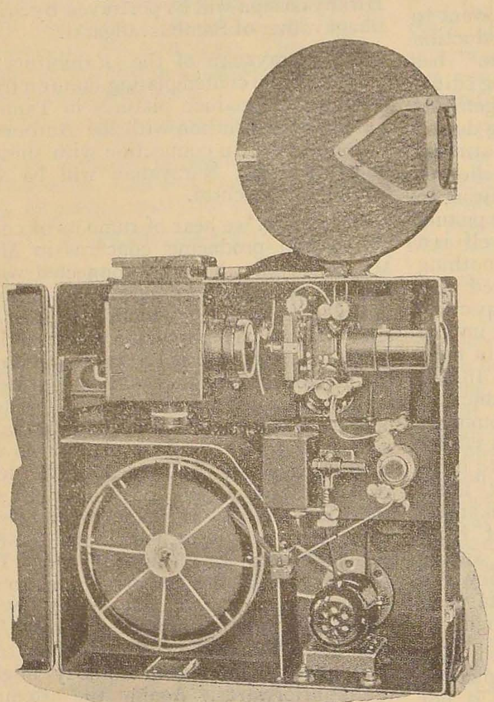

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that Mr. Padmanabhan has now gone to Calcutta in connection probably of his distribution business.

So far as the exhibition side of the business is concerned, one glad news is that the Madras Corporation has passed a resolution for the closing of the Amusement Parks which have grown in numbers in the city. The National Theatre has been taken by a receiver though one of the proprietor has appealed against this. Among the pictuers released Cecil B. DeMille's "Sign of the Cross" ran for 11 days and had a bumper house. Opinions seem to be divided regarding the merits of this picture, some even say that his 'Squaw Man' which was curiously released at the same time, was a better picture. But from the number of days it has run, there is no doubt about the popularity of this picture. I also hear some of the scenes appeared abrupt probably have been cut out and this might have its share in the opinion expressed. "Good Companions", a British Picture, had a good house and might have been continued had it not been for a previous booking arrangement. "State Fair" also had a good reception and ran for a week.

Among the Indian pictures, Madan's "Zahri Sanp" seems to have been well-liked, while Dauku-ki-Ladki had also a good house.

Mr. P. V. Doss of Masulipatam has recently opened a new silent picture house known as "Sri Krishna Cinema" at Repalle in Guntur District on 2nd August 1933. At present mythological subjects are being exhibited.

BANGALORE.

Mr. A. V. Krishna Rao, representative of Messrs Mineva Talkies, Masulipatam, who had been at Bangalore for more than a couple of months on deputation in connection with the Film Bookings, had recently returned to Masulipatam. May be expected back at Bangalore in a short time.

BOMBAY.

AJANTA: "Afzal or Hoor-E-Harem", their first talkie, had a very successful run for four weeks in Bombay. It is also having a successful run in Karachi and at Hyderabad (Deccan) it is breaking records. Mr. Bhavnani has started the shooting of the second production "Rangila Rajput", a thrilling picture of Rajput valour and romance, Master Nissar plays the part of the hero-Pratap, who has to pass through many vicissitudes, including life in a Gypsy Camp. Miss Bibbo plays opposite Nissar while the comedy side will be in the hands of Kabuli.

In order to make their laboratory one of the best in this country, the concern are now installing the latest model cooling plant and exhaust fans. Messrs Sonpal Talkie Film Service, will be the distributors for Ajanta productions in Calcutta.

IMPERIAL: Their social talkie. "Dorangi Dunia" is now running at the Majestic Cinema, Bombay, and is winning the applause of the public. "Sati Ansuya" is nearing completion. Mushtari and Chanda are in the leading roles and the picture is being directed by Mr. Vakil. Mr. Homi Master is progressing with his work in "Gulsanovar".

Mr. R. S. Chowdhary has started his new picture "Sulochna or The Temple Bells" with Sulochana in the lead with Gulam Mohamed giving able support.

RANJIT: "Miss 1933" was released at the Imperial Cinema. It is understood that the South Indian distributing rights have been given to Messrs. Kapurchand & Co. of Bangalore.

ROYAL CINETONE: Shooting of their maiden talkie "Alaf Laila" (Arabian Night) has been completed and will be released at the Globe Talkies, Bombay from Saturday the 5th August.

Novel sound effects are introduced in the picture especially in all scenes where Mr. Ismail appears as Magician. This charactor actor plays three roles in "Alaf Laila" viz., Magician, old astrologar and Prince of Balsora. The songs are melodious and there is novelty in the settings maintaining the gandeur of "Arabian Night" fantasy.

SAGAR: Badami's next picture for this concern will be "Prithvi Putra" "Mirza Sahiba" will be released shortly. Ezra Mir is busy shooting "Phantom of the Hills".

SAROJ: Their new studio at Parel is nearing completion. It is also rumoured that a well-known financier of Bombay has been interested to advance money for buying more up-to-date equipments. Mr. N. B. Desai will start work on 'Malti Madhav'.

MAHALAKSHMI CINETOME: The first picture "Bul Bule-Punjab" has been released at the Krishna Cinema and it is going well. Mr. Vakil is busy with his new picture 'Radha Mohan' with Master Modak.

POONA:

DIGVEER CINETONE: "Tulasidas" is under production. Miss. Shantakumari of Krishnatone has joined this concern. A well known gramophone artist, S. N. Joshi is in charge of music direction.

KOLHAPUR:

CHHATRAPATI: Their "Kurukshetra" will be released at Majestic Cinema, Bombay early in August. In one of the last sequences, when Bheema and Duryodhana fight, the scene became so realistic that actually the participants, Sardar Balasaheb and Zunzar Rao sustained some injuries. Their next picture will be "Kumar Sidharth".

PRABHATS: Mr. Shantaram has left for Germany with the negatives of Sairandheri. Work on the editing of their Tamil picture "Sita Kalyanam" is going on. Their new studio in Poona is progressing well.

CALCUTTA.

MADAN: Darde Jigan featuring Master Rahmet is reported to be under production.

NEW THEATRES: Work on Mirabai, in Hindi and Bengalee versions and on "Yahudi-ki-Ladki" in Urdu is progressing rapidly and these pictures will be released early in August.

EAST INDIA FILM COMPANY: Both the Sound Studios of East India Film Company are full with work as the management is busy finishing 1933 production programme.

"Aurat-ka-pyar" is in the editing room in which Bachan. Athar, Mazhar and Mukhtar have taken leading roles and is awaiting release at the Krishna Talkies, Delhi. The Company is pleased to announce that most probably the Bengali version of "Savitri" will be screened on the occasion of the important August festival, Shree Durga Puja. Miss Shanti Gupta, Jiban Ganguly, Krishna Chandra Dey (Blind Singer) are given leading roles. Considerable interest is being attached to the production of "Mumtaz Begum" which is being given final touches by the Director Mr. Akhtar Nawaz Miss Akhtari, Mazhar Kahn are supported by Anwari, Bachan and Athar, The management of the Company will leave no stone unturned to make "Chandra-Gupta" a most gigantic and spectacular production. Mr. A. R. Kardar, the Director has already finished the interiors and will proceed to Benares and other Northern Indian locations for filming outdoor scenes. Maupassant of Bengal Mr. Surendra Mukherjee has contributed his story "Rumela", which is being rehearsed by the Director Mr. Madhu Bose, It will be produced in the Urdu language.

The Company has secured the services of Mr. Pessi R. Karani, the former Imperial Director to direct "Kismat-Ki-Kasauti" or "Destiny-at-play" in which Mukhtar Begum the reputed songstress and Khalil of Bombay are co-starred. The picture has already been started.

The reputed cameraman Mr. Krishna Gopal better known as "K.G." has started his Urdu Talkie "Abemahayat" which will be his first Directorial effort.

A first class Tamil Troupe consisting of several veterans from South Indian stage including Srimathi P. Saradambal of "Golden Company," Trichinopoly Srinivasa Baghavathar of Samburvadagarai and Master Krishnamoorthy of Suguna Vilasa Sahba, Madras has already been engaged for producing "Prahlad" in Tamil; the name of the Director will be announced later on.

JAMSHEDPUR

MILLANCE: The management of this theatre is excellent and the theatre hall is kept very neat—Madan Theatres Talkies "Ankh-KaTara" and "Sarvan Kumar" were successful—Kajan in Ankh-Ka-Tara and Mukhtar Begum in Sarvan Kumar are taking the best work of the play— Kajan is a favourite in this place Hatilly—Dulhan proved a failure though the picture is a a good comic talkie.

STAR: Hatim-Tai was successful and got packed houses in each instalment.

JAMSHEDPUR SILENT CINEMA: The management converted their house into a Limited concern and the shares are sold in Local market. The serial 'Tarzan of Apes' was shown and was successful.

Ranga Iyer came over here and staged 2 plays in Madrasi language and brought a new life in Madrassee circle.

PUNJAB.

THE DELHI MOVIETONE CO. LTD. DELHI: A Talkie Film producing concern under the above name with authorised capital of Fifteen Lakhs of Rupees has been floated at Delhi. The said concern is the fruit of the efforts of Masihul Mulk Hakim Mohammad Jamil Khan Rais-Azam Delhi.

CINEMA ANNUAL:—Mr. B. R. Oberai, Editor of "The Cinema", Lahore has left for Bombay to interview actresses and gather first hand material for the 1933 Annual of "The Cinema" to be out on the first of October.

The Annual will contain many exclusiue tricoloured and half tone portraits of the Stars and will also contain a complete list of all the Producers, Exhibitors and Distributors throughout India, Burma & Ceylon.

NEW INDIA MOVIETONE:—Mr. B. R. Oberai has alredy left for Bombay for arranging a Studio for their All Talking picture "Maharani".

"Maharani" will be a new sort of picture.

IMPERIAL TALKIE DISTRIBUTORS OF KARACHI have secured the distribution rights of the under noted companies for "Sind and Baluchistan 1. Royal Cinetone Bombay (Sindh) 2. Paramount Film Co., Bombay (Sindh) 3. Jayant Pictures Bombay (Sindh) 4. Vijaya Cinetone Bombay (Sindh) 5. Digveer Cinetone Bombay (Sindh) 6. Amar Movietone Ltd., Delhi (Sind and Baluchistan) 7. Usha Cinetone Bombay (Sind and Baluchistan) 8. Ashok Cinetone Bombay (Sind & Baluchistan)

BURMA:

Messrs. Jayana & Co., of Rangoon who have to their credit the production of fifty pictures during the past five years write to us as follows:—Sound pictures are not welcomed in Burma because the number of houses wired for talkie projection is limited. Another cause is that with portable prosectors, it is not possible to get satisfactory sound. Business in consequence is very dull. There is one producing concern of talking pictures in Burma, namely The Burma Imperial Film Co. They have produced so far two pictures but at present there is no sign of activity in this studio.

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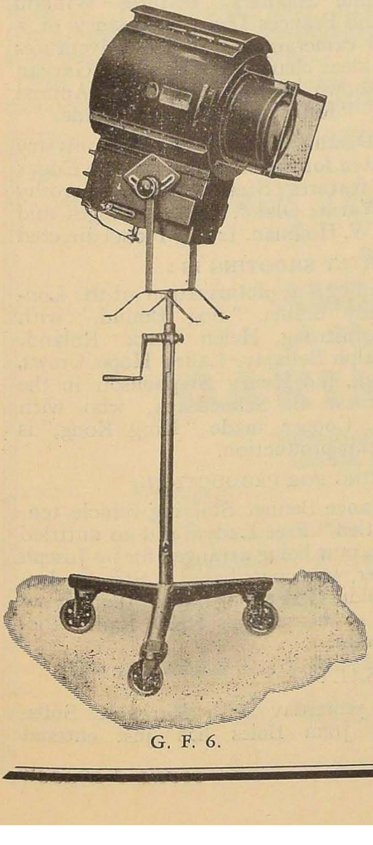

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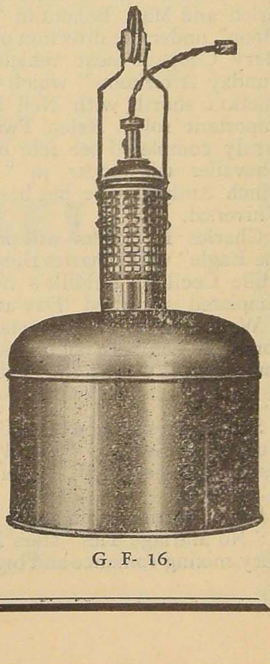

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Around Foreign Studios.

AMERICAN.

ALLIED :—

Mary Brian has been signed for the starring role in "One Year Later," first of the series of four Allied Specials. Also signed for important supporting roles are Russell Hopton. Donald Dilloway and Hale Hamilton. Mr. Hoffman is at present engaged in selecting a large cast of outstanding names for the other supporting roles in the picture which will boast of more than thirty speaking parts.

"One Year Later" is an original story by F. Hugh Herbert and Paul Perez with screen play by F. Hugh Herbert. E. Mason Hopper will direct the picture.

PARAMOUNT :—

Mae West will play the role of a circus lion tamer in her second picture for this studio "I'm No Angel" which she herself wrote. In order to give point to her portrayal, she is reported to be taking lessons from Mabel Stark, the famous animal trainer. Lyda Roberti, who appeared in "Kid From Spain" with Cantor will be featured with Richard Arlen and Mary Boland in "Three-Cornered Moon" under the direction of Elliot Nugent. Gary Cooper's next vehicle will be "One Sunday Afternoon" which will go into production shortly with Neil Hamilton in an important role. Helen Twelvetree who recently completed her role opposite Maurice Chevalier will appear in "Disgraced" for which Andy Devine has been borrowed the Universal.

Charles R. Rogers will produce "Song of the Eagle" with Charles Bickford in the lead while Cecil B. DeMille's next picture contemplated is entitled "Day and Age".

W. C. Fields, veteran stage and screen comedian has been signed to make ten feature pictures during the next two years.

R. K. O. :—

Six pictures will be released in June "Tomorrow at Seven", "Melody Cruie", "Professional Sweetheart". "Bed of Roses" and "Cross fire".

In the cutting room are.

"No Mariage Ties" stars Richard Dix in a story mixing romance and big business in an advertising agency. Elizabeth Allan, noted English player, and Doris Kenyon, popular favorite are leading ladies for Dix. This story was directed by J. Walter Ruben.

"Double Harness," co-starring Ann Hardine and William Powell, relates the human story of a women who makes marriage her career. It is an adaptation by Jane Murfin of this season's London stage success by Edward Poore Montgomery. John Cromwell directed.

"Flaming Gold," starring Bill Boyd is a typical outdoor story in which this favorite excels. The locale is the oil fields of Tampico. Mae Clarke makes her return to the screen as Boyd's leading lady. Ralph Ince directed this story.

"Headline Shooters" features William Gargan and Frances Dee. This story of a news reel cameraman and his adventures offers an ideal characterization for Gargan who has shown his mettle in "The Animal Kingdom," "Rain," and "Sport Parade."

"The Death Watch," the last mystry story written for the screen by the late Edgar Wallace, features Stuart Erwin, Dorothy Wilson, Warner Oland, Dudley Digges and Gertrude W. Hoffman. Irving Pichel directed

CURRENTLY SHOOTING IS :

"In the Fog," a picturization of the London comedy drama, "Fog Bound," with Robert Armstrong, Helen Mack. Roland. Young, Ralph Bellamy, Laura Hope Crews, John Miljan. and Henry Stephenson in the cast. Earnest B. Schoedsack, who with Merian C. Cooper made "King Kong," is directing this production.

PREPARING FOR PRODUCTION :

A Constance Bennet Starring vehicle tentatively titled "Free Lady," and an untitled production now being arranged for by Joseph I. Schnitzer, who contributed "Strange Justice" "Goldie Gets Along" and "Tomorrow At seven" to this season's RKO Radio Pictures program.

UNIVERSAL :—

"Only yesterday with Margaret Sullavan and John Boles has just entered

into production under the direction of John M. Stahl. Kiepura, the golden voiced star of 'Tell Me Tonight' has been signed for seven years. June Knight has begun work in "Lilies of Broadway" her first picture under a long term contract. Neil Hamilton will be her leading man. Zasu Pitts has been signed to a five year contract and her next picture with Slim Summerville will be "Love, Honour and Oh Baby." "The Invisible Man," H.G. Well's Story will shortly go into production with Chester Morris in the romantic lead. Calude Rains will play the invisible man originally intended for Karloff.

BRITISH

BRITISH INTERNATIONAL PICTURE:—

Work on three pictures, "She Wanted Her Man" with Bebe Daniels, "I Spy", Ben Lyon's vehicle with Sally Eilers and "You Made Me Love You" in which another American actress, Thelma Todd takes part are progressing rapidly. After finishing here work in "She Wanted Her Man", Bebe Daniels will appear in "The Southern Maid" to be direct by Harry Hughes.

This month this concern have signed up two popular members of the Lupino family Barry Lupino and Wallace Lupino who will be featured in comedy shorts, the first of which "Master and Man" will shortly go into production at the Welwyn Studios.

GAUMONT-GAINSBOROUGH :—

"Channel Crossing" is in the last stage of production and will be completed in ten days. "Wings over Everest" is also nearing completion. Certain important features of this aerial epic call for studio shots and for this the Marquis of Clydesdale and Mr. S. R. Bennet, the cameraman, have come to take the part of actors in the Gaumont British studios. Pictures made ready for early production include: "Chu Chin Chow", Oscar Asche's spectacular play to be directed by Walter Forde which will be made into an outstanding film; a talking version of "The Constant Nymph" to be directed by Basil Deane, "Cuckoo in the Nest", "A Cup of Kindness", "Dirty Work", "Marry the Girl" and "Turkey Time". Mr. Robert Stevenson will direct "Hey Nonny" while Jack Hulbert will make another picture "Jack Ahoy" to be directed by Walter Forde. A complete pictorial record of the incidents in the life of His Royal Highness, the Prince of Wales' career is being made under the supervision of the Prince himself.

A MESSAGE TO SHOWMEN!

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Music Section

Musicians and Titles.

By Bhavuka.

THIS month the Sangita Sabha in Vellore it was reported, completed the construction of their own premises and had it opened by Mr. C. R. Srinivasa Ayyangar of Madras. The function was reported to have been attended by Mrs. Jayarama Ayyar also who spoke on that occasion on "Women and Music". The noteworthy occurrence in that function was the conferring upon Mr. C. R. Srinivasa Ayyangar of the title of '*Sangita Vimarsaka Acharya*'. This title is modest enough and probably has been given just at present for the criticisms of current gramophone music record-releases by Mr. C. R. Srinivasa Ayyangar. Undoubtedly he deserves the title if you consider the large amount of contributions on music he has been making for a long time in the hospitable columns of the *Hindu* and also in the *Swadesamitran* weekly.

Mr. C. R. Srinivasa Ayyangar to begin with was the possessor of the title 'Kirtanacharya' which is said to have been conferred upon him for his Harikatha kalakshepams which he used to perform. Then came the Mahamakam at Kumbhakonam which comes once in twelve years. And what great things happened there! A music conference was held and some chelas of Mr. Ayyangar who went from Madras crowned him with the title of "Modern Tyaga Brahmam"—*Abhinava Tyaga Brahmam.* I am not going to question the value of titles but it should be admitted that there should be a certain propriety in their bestowal. To call any person as a modern Tyagayya is to say the least a sacrilege upon the name of the greatest saint-genius of Carnatic music. The greatest wonder nay, cause for pain was the fact that Mr. C. R. Srinivasa Ayyangar did not protest but accepted this title. Sometime ago, Mangudy Chidambara Bhagavatar was advertised as *Abinava Bharatacharya* which means modern master of the art of Bharata Natya, a title which nobody knows how he came to get and which Acharya Abhinava Gupta, the greatest commentator on Bharata's Natya Sastra was not given in his time.

A little while ago the Andhra public suddenly became conscious of the musical genius of Mr. Harinagabhushanam, B.A. A function was got up and he was honoured with the title of *Vaggeyakara Ratna.* The chief citizen, a wellknown journalist, philonthropist and a political worker of eminence, who sponsored the function observed that it was exactly for such an artist as Mr. Harinagabhushanam that Sarngadeva had reserved the name *Vaggeyakara* in his work on music, the Sangita Ratnakara.

The Sangita Samaya Sara of Parsvadeva gives the following as the qualities, the possession of which entitles an artist to get the name Vaggeyakara: —Knowledge of Grammar (Vyakarana), mastery of prosody, control over lexicography, expertness in arts, learnedness in the seven Gitis, scholarship in the science of emotions, poetics, dramaturgy etc, mastery in every branch of music, instruments of all kinds and vocal singing, knowledge of Sanskrit and Prakrits (Vernaculars), adeptness in the art of Bharata Natya, imagination, powers of speech, sweet manners in society and in the midst of his audience, knowledge of Anibaddha Svara and of the four Dhatus, knowledge of all compositions, splendid voice, *wonderful poetic powers*, power to fix the proper words in needed places, the throat 'speaking as he likes', etc. If these are the qualities needed to make one a mere Vaggeyakara, how many more qualities and in what degree of perfection these qualities themselves should be to make one deserve the title of *Vaggeyakara Ratna?* Such a title it will be obvious can properly be bestowed only on such great composer-musicians as Tyagayya. To call any existing

Vidwan as *Vaggeyakara Ratna* appears to me a gross hyperbole. Nobody underrates the culture and art of Mr. Harinagabushanam but why such vulgar worship with titles.

Another title-incident happened quite recently. It was during the course of a performance in one of the city Sabhas. Each has his Boswell. A great admirer of Mr. Ariyakkudi Ramanujam Ayyangar has been, for sometime moving some bodies to honour his Johnson with a title. His idea was to crown him as the 'musical lion'—*Sangita Kesari.* Critics know the merits in Mr. Ariyakkudi Ramanuja Ayyangar's music and the limitations of his art also. No doubt he is the foremost among the successful vocaists today. His admirer the other day rose in the midst of a music performance by Mr. Ramanuja Ayyangar, made a harangue and attempted at conferring the title. But the audience which cared more for music than for titles is said to have made the admirer's efforts fruitless.

As time passes by, the Puranas truthfully say, talents of men decrease, tastes degenerate and standards fall down. Men begin to adore trifles. The sun is called Khadyota and afterwards somebody calls even the glow-worm as Khadyota, observes poet Bhallata.

MUSIC AND ADULT EDUCATION.

On the 14th of July, Prof. Sambamurti delivered an instructive lecture on 'Adult Education through Music' in the Y.M.C.A. Auditorium. Indians belonged to a musical race, Mr. Sambamurti said, and it must be a shame if they did not recognise fully the great possibilities of music as a powerful vehicle for the promotion of adult education. He stressed the need for,

1. Organisation and sustained state-help.
2. The organisation of choral soceities.
3. The establishment of Bhajana Goshtis in temples under the supervision of the Religious Endowments Board.
4. The employment of orchestral parties by factories and firms for the entertainment of the workmen during recess hours.
5. The starting of orchestral clubs.
6. The publication of Radio programmes with explanations of the musical items.
7. Employment of musicians by municipalities and local boards to spread knowledge of music.
8. Libraries containing exclusively books on music.
9. The production of educational records of music through the gramophone.
10. The celebration of the anniversaries of famous musicians.
11. The provision of a concert hall in Madras.
12. The treasuring up of folk music and military music.
13. The need for the Government and the University to give a lead in all these matters.

ORR'S COLUMBIA BOOKLET :

We have received a beautifully got up and neatly printed booklet from Orr's Columbia House, the local agents of the famous Columbia Gramophone Co., Ltd. containing a complete list of the records they have made in the various South Indian Languages. The value of music in the cultural advancement of a nation has been acknowledged on all hands and the gramophone and its auxiliary the records, have, without doubt, made the music of our best singers available even to persons of very limited means and also persons living even in out of the way places Gramophone records also aid the music of famous singers to be preserved in an easily reproduceable form to bring pleasure and solace and as a sort of historical document for generations yet to come. A glance through the booklet received shows the excellence and the wide variety of music which Orr's Columbia House have gathered together and it must be said to the credit of the concern that they have been able to influence some of the foremost artistes of the day, who have hitherto not recorded for one reason or another, such as Sunderambal, Kittappa, Nagaraja Rao, Musiri Subramania Iyer, Chembai Vaidnatha Bagavathar etc. to make their music easily accessible to the public. Another peculiarity which I have noticed is the concern of this organisation to bring latent talents just like Pattammal for their due share of public recognition. A few hints on the care of the records adds to the value of booklet.

That within a short period of two years, they have been able to offer to the music loving public such a wealth of recorded music which is sure to afford complete satisfaction to every mood and taste in itself speaks of the care and perspicacity of Orr's Columbia House in the selection of their artistes and the recording of their music. Is it any wonder then that Columbia records are popular everywhere !

MADRAS SANGITA SABHAS

RASIKA RANJINI SABHA

Maharajapuram Visvanatha Ayyar	...	*Vocal*
Rajamanikkam Pillai	...	*Violin*

THE combination of Maharajapuram Viswanatha Iyer, Rajamanikkam Pillai and Venu Naikar ensured a first rate musical performance for the members of the Sabha who re-assembled after the dreary months of May and June. Mr. Viswanatha Iyer is well-known in the musical world. He is one who, as a popular musician, has both his staunch admirers and persistent denouncers. For Mr. Viswanatha Iyer is a vocalist with pronounced idiosyncracies. No real artist can escape stamping his demonstration with an individuality of his own. There is scarcely an individuality which does not admit of developing into idiosyncracies. These constitute the artists' peculiar manner which imitators corrupt into mannerisms. Mannerisms in music are loveable, for they fulfil an expectation each time they repeat themselves and a habituated audience does not loath to feast upon mannerrisms provided the latter are decently punctuated by gorgeous outbursts of originality. Mr. Viswanatha Iyer's mannerisms are chiefly evidenced in the inscrutable subtlety of crisp minor arches, in such trivial delicacies as the bending of tips and jerky surprises and in the horse-trot gaiety of the Swara groupings. The admirers of Mr. Viswanatha Iyer can hear, to any extent, these idiosyncracies and will love the artist for their sake. Some of these dexterities indeed do defy imitation. There are perhaps few experts who excel Mr. Viswanatha Iyer in the endless discipline by virtue of which he has endowed his voice with a sterling ductility. As one who loves the display of the infinite possibility of his trained voice, Mr. Viswanatha Iyer is known to indulge in a variety of antics which characterise his musical manner and have for his credit, in the result, mutilations of artistic curves, shapelessness of the synthetic whole, and frequent out of the way triumphs. But whatever may be the aesthetic judgment upon his idiosyncracies there is no gainsaying his mastery of the technique of which he himself is so obviously conscious. All these about Mr. Viswanatha Iyer we have known from his earliest days of distinction. But a few years back his voice broke down most lamentably and now, vexed with the handicap of a ruined voice, which has grown hoarse and husky, he has inevitably to seek refuge in the exaggerations of his mannerisms. His determined exposition seems to peer from behind a thick veil and some of his exquisite vocal exertions appear to prove futile, while others are treacherously rendered. Attempts at emphatic toning sometimes fizzle out into mere puffings. The indistinct articulation of the Sahitya has become more of a mannerism with him. His raga elaborations have become more amorphous than ever, only relieved by the characteristic capering cut and elusive skatings, bearing out the artist's mastery of the technique. But in the realm of spinning swara fabrics, wherein, revelling in scientific jugglery is quite becoming, Mr. Visvanatha Iyer still scores brilliant successes. His Asvadhati Swara Gatis—short but telling swara groupings, reveal the master in a few listless friskings about. The performance was a full-timed one from 4-30 to 8-45 and Mr. Viswanatha Iyer applied himself to it with great vigour and heartiness. He held the audience up to the end in the admiration of the charm of his characteristic manner. He followed the general practice now in vogue of singing not less than a dozen Kritis with preliminary sketches of the different ragas and the suffixed Swara courses of a smart nature. This first part of the performance as usual took up the bulk of the time and was followed by Kalyani Raga Alapana and Pallavi. The last part comprised the songs proper in Telugu Marati, Sanskrit and Tamil and a Raga Malika, which included a good rendering of Punnagavarali.

As for Rajamanikkam Pillai, he was at his best. He is one of the pre-eminent artists that ever played on the violin. His Ragas live with shape. His Swaras tingle with life. The flow of his music is ever rhythmical and his groupings are always perfect arches. His ineffably sweet melodies heave up like the bellows of the ocean at moon-rise.

The vocalist and the violinist pulled together most amicably and all the three strove in unison to give the audience one of the most delightful performances ever gone through under the auspices of the Sabha.

—Raktila.

Katha Performance by Miss Banni Bai
Ramadoss Charitram.—*30th July.*

The most agreeable feature of the lady Bhagavatai's performance is her exquisite blending of Bhava Raga and Tala. Her poses and gestures accompany the spirit of the songs and her music keeps pace delightfully with the regulation of time. Her rendering of the story of Ramadoss is thickly studded with song gems of a traditional setting. It must be said to her credit that she has least interfered with the synthetic conception of the story as handed down by the Bhagavatic tradition. Her recitation of Sanskrit is faultless. She could have considerably added to the delectableness of the performance if she had dwelt on Raga Alapanas a little more frequently and had sung a few more Kritis of Thyaga Iyer. We hope that the Bhagavatar in due course of time will gain the self-possession and steadiness which will endow her expositions with a leisureliness and masterful poise so essential for any rendering of art.—*Raktila.*

THE MADRAS MUSIC ACADEMY
VEENA BY DHANAM.

I have always felt that the Music Academy is one of the very few institutions which can be depended on for serving persons with an unspoilt taste for music with carefully chosen delicacies. One such treat was the Veena performance of Srimati Dhanam Ammal held under its auspices at Gana Mandir on July 16th. There was a good gathering in spite of powerful attractions in the neighbourhood not the least amongst which was a mass concert by a company of artists who make the greatest noise in the musical world of to-day. And it was some consolation to see that there are still many people who can resist such temptations and care to spend a quiet evening listening to wholesome and peaceful music.

It was rather a surprise to see that the programme included 'new and up to-date' songs like 'Tanayuni, Vinata, Sobhillu and Ninucheppa. Evidently even an artist of established repute cannot afford to overlook 'up-to-date' pieces which are at present a passport to cheap celebrity. An advertised performance is powerful enough to make the most orthodox singer bow to the latest music-hall conventions.

But a genuine artist shines through any medium. My impression was that the 'new' pieces mentioned above were rendered by Dhanam with much greater beauty and grace than the 'big sets' (of musicians) with all their accompanying fanfare of drums, dolaks, and pots. Though there were some deviations from the programme which should have pinched the conscience of the advocates of the printed 'programme D. V', the performance lost nothing in effectiveness by the inclusion of some unannounced pieces, chief amongst them being Syama Sastri's composition in Dhanysi. The rendering of 'Tyagarajaya namaste' especially its Madhyama Kala Sahitya as it fits into the body of the song, the singing of 'O Jagadamba', and the elaboration of Begada, Mukhari, and Nadaramakriya deserve special praise. The Padams sung can without exaggeration be mentioned as models even for professionals.

Towards the end of the performance Mr. Satyamurthi paid a magnificent tribute to the art of Dhanam Ammal. In the course of his eloquent speech, he remarked how supremely enjoyable the performance was made without even the accompaniment of the Mridangam, and without the singing of the Pallavi. Certainly the Mridangam is more a hindrance than a help in a Veena performance, and the Pallavi is more often than not overdone. But to speak of this is to speak of the reform of our music-halls, and it would be outside the province of this short review.—N. S. RAMACHANDRAN, M.A.

BRAHMASRI SATAGOPACHARIAR OF SRIRANGAM.—HARIKATHA.

The Triplicane Sangita Sabha used to start its year's activities with a series of first class performances in July but this year, being beat by the Fine Arts Soceity, the Triplicane Sabha made a dull start with a Harikatha performance on Sunday July 23 by Satagopachariar of Srirangam whom it had never patronised up till now. The Bhagavatar is now very popular in Madras and he performs Ramayanam or Bhagavatam series all through the year in this or that Sabha in the city. One fact which strikes you as you see the bills advertising his performances is that his number of stories is the largest. Any new story is prepared for Harikatha by him. It is a relief to see that he thus shows himself to be constantly reading, working and preparing new stories unlike many who repeat the few Kathas they know, Valli, Ramadas, Nandanar, Sulochana Sati etc.

Satagopachariar of Srirangam comes for the first time to the Triplicane Sangita Sabha, as he himself rather feelingly observed in the midst of his performance. His popularity he owes to many reasons, of which the excellence of his art is not one. First of all he is easily available and Secretaries arrange a stray performance of his or an annual series of his to fill up and to show up to the members a large number of entertainments. Besides this, he is unexcelled in irrelevent witticisms, strange puns, comments on contemporary affairs, social and political, and low comedy of every type. And the Madras audience, so long as a great Bhagavatar does not come into the field to remould its tastes and set up better standards, prefers such burlesque like Harikarthas, which afford three hours relief once a week.

The Harikatha performed by Satagopachariar the other day was Padukapattabhishekam, which some admires of his told me with horripilated body, was his 'special'. I knew, I have heard him before and as I went in, I had no great expectations. The music of his party is not of a high order. Himself and his two accompanying musicians have no appreciable gift in that art. This by itself is not so bad as the way in which Satagopachariar sings his songs. He makes such a jerk and begins his songs, whatever the mood might be, in such terrific way, that you think that althroughout, the situation is Vira and Raudra Rasa. Add to this the other antics he makes with his body. He often times places his palm at his ear and shouts; the sight reminds you of the seller of date-palms in the streets of Madras. Suddenly when his song goes up, his body goes down on one side to jump again. He cuts such faces and makes glances that you never get the idea of a Bhagavatar of learning standing before you with a personality and expounding for the spiritual uplift of your soul an enthralling epic theme but get the idea only of a buffoon strutting before the footlights in between the scenes.

Satagopachariar talks lightly and flippantly; no epic character however grand can escape being dragged down in his talk. His exposition of the story is more like the performance of a Vikatakavi which profession he seems to have narrowly missed. All irrelevent talk on social and political topics crop up like rank reed and incidents of the story themselves form so little a part of the performance. This is perhaps the reason how he is able to do the stories of any Bhakta for the only incidents he needs to relate are that the Bhakta was born, he grew, adored god and attained Moksha. The rest he fills up with comic talk on all and sundry subjects from Whitehall and Round Table Conference to the Motor Bus Driver who cries Paday and Tilleni for Broadway and Triplicane. It is not understandable how Bhagavatars have caught the disease of often breaking into English speaking so often. In all such incoherences, irrelevencies, flippencies, English speaking, he beats Mangudy Chidambara Bhagavatar. And in absurd puns and splitting of words into two, Mr. Muthiah Bhagavatar, who originated much of this and was responsible for making this as part of the art, cannot stand before Satagopachariar. Conception of the story, grasp of the emotions, restraint, sanity—these virtues which make for art are all absent in his performance. He begins to shout often and sometimes you have sheer pandimonium. Emotional effects in pathos are not achieved by crying hoarse, by beating on the hand and chest but by delicate and subtle delienation of the feeling. If such a powerful form of artistic liberal education as the Harikatha is to be saved from the danger that is threatening it viz., its transformation into Vikata performance, the Bhagavatars must leave of low comedy, absurd puns, flippant talk putting modern social conditions in juxtaposition with the incidents in the epic story, and incessant use of English words which they mistake for humour. No doubt, bits of genuine humour can relieve the serious nature of an exposition and go to enhance the brilliancy and effect of a Bhagavatar's art but such flippant talk as we hear now is not humour at all. An example will suffice. I heard this same Satagopa Achariar perform Iyarpahai Nayanar Charitram in the Kapaliswar Temple at Mylapore. The story needs delicate handling. The saint-hero is tested by God who comes in cognito to beg the saint's wife for his own service. This Bhagavatar who performs a Bhakta's story in God's own presence observes towards the end that the moral of the story is that we must give away our wifes if somebody asks them! Having delivered this tremendous wit, the Bagavatar laughed of the audience roared in laughter!

I have also heard Satagopachariar when he was not the success he is now in Madras. It was when he was just entering into the field in this city. He was free from most of

Continued on page 62.

The Theatre Art's Section

"STRAY THOUGHTS ON THE PRESENT-DAY MARATHI STAGE"

By G. K. Seshagiri

When I was at Kolhapur recently in connection with the production of "Sita Kalyanam" as a Tamil Talkie, at the Prabhat Studio, I availed myself of that opportunity to study the Marathi stage and to witness some of their well-known plays.

The one thing that struck me greatly was the enormous strides by which the present-day Marathi Stage has advanced and the high level of histrionic ability displayed by their actors. Another striking feature was their many powerfully written social dramas relating to the present day life which forms a permanent part of their repertoire.

If our theatre is to play its part in all our nation building activities, we must have more of social dramas, plays which should be a "criticism of life." Our present day Tamil stage is deplorably lacking in this respect; but it is a good augury for a bright future, that even Rao Bahadur P. Sambanda Mudaliar, that popular playwright of the 'Suguna Vilasa Sabha' has cut himself off from his usual groove—of weak romantic plays like "The Two Sisters", or imbecile domestic-tragedies like "The Two Friends", or insipid farces like "Sabapathy", or lifeless translations of the Sanskrit classics like his 'Sakuntalam' or feeble adaptations from foreign models like "The Eye of Love"--and now produced a tolerable specimen of 'Social Drama' in his latest play "Brahmin versus Non-Brahmin" or "The Solution."

Rao Bahadur P. Sambanda Mudaliar deserves our warmest congratulations for having attempted at writing a "Social Drama," instead of his routine plays about impossible kings and unnatural queens, and for suggesting solutions for killing the communal canker that is eating away the vitals of our national life. But even in this play his characteristic pseudo-romantic veneer stands out prominently. Mr. Sambandam has created a new phraseology for osculatory exercises: and the number of invigorating "tonics" and powerful "pills" which the hero and the heroine take in through the course of this play beats all previous records. There is neither art, nor life, and no dramatic purpose is served in introducing this kind of conventional jargon in a play. It looks very funny indeed that the hero in this play needs this "tonic" for such diverse purposes as winning tennis matches, for passing the I.C.S. examination and for changing his father's mind. This play would have produced a good effect and served its purpose better if Mr. Sambandam had not indulged in these trivialities. Also an author, especially a dramatist, must be able to make his sentences throb with full-blooded life, virility and vigour and not anæmic and stilted as Mr. Sambandam's dialogue is oftentimes.

Here I would like to mention the meritorious work done by the Govt. Officials' party in their efforts at producing original plays written in Tamil, like the "Devadasi's Revenge" a review of which appears in this issue and in their adaptation for the stage of the well known Marathi play "Just a Peg" in Tamil, which is one of their biggest successes in recent years. It would be good for our Tamil stage if similar attempts at writing original plays or at least intelligently adaptating some of the powerful social dramas in Marathi are made.

* * *

The Dramatic Research Institute attached to the Social Club at Poona, is the finest repository of information, I found in Maharashtra, for reconstructing a complete history of the Marathi stage from 1860 to the present day. A detailed account of the activities of this Institute has already appeared in the May issue.

Kalidasa has so beautifully and aptly said about Drama in the opening verses of his 'Malavikagnimitram' that "sages call this a delightful ocular offering to the Gods"

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And that is what I felt about the wonderful collection and the mass of material relating to the history of the Marathi stage which Mr. V. N. Datar has so patiently collected and preserved for posterity in this Institute, with the help of only a few workers, slender finances and at times, at great personal sacrifice. If only the future actors and producers will use all the materials available at this Institute, and try to improve upon the many photographic poses it possesses, they can surely make the acted drama approach that standard laid down by Kalidasa, that it should be a delightful ocular offering fit for the Gods.

It is a pity that we in South India have not yet tried to collect the materials necessary for writing a history of the growth and development of the South Indian Stage; and it is high time that activities on lines similar to that of the Dramatic Research Institute at Poona, are started at Madras, and then co-ordinated and centralised, so that we can have an 'All India Dramatic Research Institute' in the near future.

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As in Othello, 'trifles light as air' are made to the jealous husbands and wives in this play strong confirmations of their partner's infidelity. In this comedy the laughter arises largely out of the intriguing situations and the interesting involutions of the plot. The interest in the story is sustained throughout by the skilful manipulation of a series of situations delicately conceived and leading to innumerable mistakes and amusing denouements.

The whole plot revolves round a series of misunderstandings arising out of compromising situations. Just like the loss of the fateful pocket handkerchief led to the terrible tragedy of Othello, so here also the loss of Asvin Set's (the hero's) pocket photo given as a memento to his love Revati, a rich but true and faithful prostitute, leads to many an interesting and genuine comic situation. Revati accidentally looses this photo and Kritthika, the young wife of the jealous Palgun Rao, picks it from the roadside; and Palgun Rao seeing Kritthika ardently gazing at this photo, strongly suspects his wife, snatches the photo from her hands, and goes out in search of the original of that photo, so that he can call him into account for leading his wife astray. When Palgun Rao, meets Asvin Set on the streets of Visakapuri, where the action of this play is supposed to take place, and when he is alternately comparing the photo with the original before him, Asvin Set catches a glimpse of his photo given to Revati in Palgun Rao's hand and begins to suspect the fidelity of his sweetheart. Many compromising situations develop when this hot headed lover and jealous husband go about to find out the truth regarding the chastity of their partners. Asvin-Set is found in Kritthika's chamber by Palgun Rao and Asvin Set learns that Palgun Rao had been to Revati's house. In the end everything is explained with a hearty laugh at their follies.

On the whole the performance of this play by the Gandarva Nataka Mandali, was a distinct success and all the actors did their

very best to bring out effectively the comedy of the many good dramatic situations in this play.

And it was a wonder to me to see Bala Gandarva at his present age of forty-five, portray very successfully the part of *Revati* in this play. He is a born actor and he has "enraptured, feasted and fed" the whole of the Maharashtra country with his wonderful acting and sweet songs for the past thirty years. And even now he holds the field as the best actor available in leading female roles. His inimitable shake of the head performing an artistic curve is a sweet mannerism with him which cannot easily be forgotten even on seeing him once on the stage. All his actions were graceful and quite natural. I was introduced to him by Mr. V.N. Datar and within the short conversation I had with him, he impressed me as an artist with keen concentrative powers in his medium.

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As with many professional companies, this Gandarva Nataka Mandali did not pay attention to the details in their production. Asvin Set and Revati enter the precincts of a temple to take an oath that they will remain faithful throughout their lives, thank God without their shoes, but Asvin Set, the gay Sowcar comes swanking with a walking stick. And the servant Badavya—he did some excellent bits of acting—had the most incongruous make up. He had a bushy moustache but a beautiful American crop. Somehow, I think he felt it was very ludicrous, and in the later part, came with a headdress.

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And now about a performance of Mrcchakatika which I witnessed at Kolhapur by Phendarkar's "Lalita Kala Darsa Mandali."

Sudraka's "Mrcchakatika" is one of my favourite dramas and I never miss an opportunity of witnessing the production of this play, having been mainly responsible for its production in original Sanskrit at Madras for nearly half-a-dozen times.

Mrcchakatika occupies a unique position in the history of Sanskrit Drama being a triumphant challenge to all the accepted canons of Sanskrit Dramaturgy and one of the earliest specimens of a perfect Sanskrit play available to us now. Though some critics might say that it is based on an earlier four-act play called "Carudatta" found in the Bhasa cycle, Sudraka's mastery in the development of its plot to a full ten-act play, is undoubtedly the work of a genius.

The entire plot of Mrcchakatika runs the whole gamut of human emotions, from satire to pathos, from humour to pity, from love to sorrow, with a breadth truly Shakespearean. It goes off very well on the stage and it has potential picture values in it.

But I was sadly disappointed by the film "Vasantasena", released two years ago, an 'Indian Art production' directed by Mr. Bhavanani, who entirely failed to bring out the real spirit of this India's great classic drama. What is left to beautiful suggestion in the original version was elaborated inartistically to inordinate lengths and what is essential for the development of character and plot was mercilessly mutilated in this screen-version.

I am only referring to this film to show how such a good play as this Mrcchakatika with immense possibilities for production on the screen, can be spoiled without a proper appreciation of the original.

The Marathi version of this play by Mr. Phendarkar's 'Lalita Kaladarsa Mandali.' which I witnessed at Kolhapur is another extreme of the mangling of its plot. Mrcchakatika with its many scenes of swift moving

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Mrcchakatika occupies a unique position in the history of Sanskrit Drama being a triumphant challenge to all the accepted canons of Sanskrit Dramaturgy and one of the earliest specimens of a perfect Sanskrit play available to us now. Though some critics might say that it is based on an earlier four-act play called "Carudatta" found in the Bhasa cycle, Sudraka's mastery in the development of its plot to a full ten-act play, is undoubtedly the work of a genius.

The entire plot of Mrcchakatika runs the whole gamut of human emotions, from satire to pathos, from humour to pity, from love to sorrow, with a breadth truly Shakespearean. It goes off very well on the stage and it has potential picture values in it.

But I was sadly disappointed by the film "Vasantasena", released two years ago, an 'Indian Art production' directed by Mr. Bhavanani, who entirely failed to bring out the real spirit of this India's great classic drama. What is left to beautiful suggestion in the original version was elaborated inartistically to inordinate lengths and what is essential for the development of character and plot was mercilessly mutilated in this screen-version.

I am only referring to this film to show how such a good play as this Mrcchakatika with immense possibilities for production on the screen, can be spoiled without a proper appreciation of the original.

The Marathi version of this play by Mr. Phendarkar's 'Lalita Kaladarsa Mandali.' which I witnessed at Kolhapur is another extreme of the mangling of its plot. Mrcchakatika with its many scenes of swift moving

action is not a play which is eminently lyrical, which is of the music, musical, like Kalidasa's 'Vikramorvasiyam.' Mrcchakatika is first and last a drama, and any attempt to make it an opera, is bound to lessen its intrinsic charm. There is enough poetry in the play to sustain it through, and the introduction of the lesser medium of music for poetry is bound to end in a failure; and that is what I found in Mr. Phendarkar's production, inspite of some very effective bits of acting mentioned by Mr. V. Raghavan in a review of this performance in the May issue.

The love scene between Vasantasena and Carudatta, the 5th Act of the original play, is one of the most beautiful among the many beautiful love scenes in Sanskrit literature. There Vasantasena, as an 'Abhisarika Nayika,' goes to meet her lover with only the music of the rain as her epithalamium, the peal of the thunder as her wedding-march, and the flash of the lightning as her Hymenal-torch. That whole scene is a glorious synthesis of pure poetry and purest love set in the music of the spheres and the symphony of the storm. It is this music of the spheres played on Nature's Orchestra, that sets the proper background to that scene. All the water tubes from above drenching Vasantasena and Carudatta did not produce that picture which we can mentally see on reading the original. Another little thing, Vasantasena and Carudatta are not actually drenched for over half an hour as they were represented on the Kolhapur stage. What we find in the original is that Vasantasena enters Carudatta's house, from his garden, on seeing the impending storm and rain, with that lilting lyric "Talishu Taram........." The showing of a downpour of rain on the stage, shatters, all the effect that is intended to be created. What is needed is an effective suggestion of the impending storm, the rain, thunder and lightning. I have read that throwing rice from above the stage will give an excellent impression of rain and some such method could have been adapted instead of actually drenching Vasantasena and Carudatta with cold water, and that too, at two o'clock in the night.

Again the omission of that inimitable little scene between Vasantasena and Carudatta's son, Rohasena, is unpardonable. This scene not only gives its name to the play, but is also the fulcrum of the whole drama. When properly presented that short simple scene with all its complex Rasa should be able to send a deep emotional thrill in our hearts. When stage producers like Mr. Phendarkar and Mr. Bhavanani in his film 'Vasantasena' referred to above, lose sight of the importance of this central scene and its dramatic significance one gets wild.

Again it is doubtful whether the quasi-Ajanta frescoes used by Mr. Bhavanani in his production and by Mr. Phendarkar in one of his scenes, portray the exact period of 'Mrcchakatika'. I have come to hold the view that what is needed for an effective background is imaginative recreation of the details and not absolute realism to facts. On the stage, a plain background which sets the right atmosphere and calls up the proper emotion of the scene, is all that is necessary. For us Indians, an intensely imaginative race, the work of Gordon Craig with his suggestive stage settings and designs, should have a greater appeal, and in a similar manner we should be able to design scenes and settings for our dramas, which harmonise the background with the thought and emotional tune of the scene.

Now to return to Mrcchakatika and its central figure Sakara—that apostle of the 'Poetry of Nonsense.' It is extremely difficult to portray this singularly complex character of Samsthanaka, who is a curious combination of ignorant conceit, brutal lust, and indiscreet cunning. His action at one place looks like premeditated villainy and at another like coarse buffoonery, whereas he is neither an astute villain nor a common clown. His speech sometimes sounds like meaningless nonsense and sometimes like clever conceits and in fact he is neither a brainless fool nor a very learned man. It is more by what he is not, than what he actually is, that we can arrive at some common ground from which we can work and gain some insight into his character. And such a character as his is very difficult to interpret on the stage. What my distinguished friend Mr. S. Raghavachari, B.A., B.E., the versatile Sakara of Madras, and the Sakara of Mr. Phendarkar's troupe whom we saw the other day at Kolhapur, have attempted to do was only an intelligent impersonation of that character and not a complete interpretation of Sakara. And the highest ideal of acting lies in a close interpretation of the character and not in a mere impersonation. Herein lies the difference between Acting as an art, and Acting as a craft.

Continued on page 60.

Seen on the Stage

'DEVADASI OR LOVE'S REVENGE'

By the Govt. Officials Party, Madras

By Sahrdaya.

On 16th July evening, the Govt. Officials Party of Madras, one of the premier local Amateur Dramatic Societies performed at the Victoria Public Hall the drama 'Devadasi or Love's Revenge', a play newly written by Mr. R. Meenakshisundaram, B.A. (Hons.) The performance must be called a success.

The play as can be seen from its title tackles the problem of the abolition of the social group called Devadasis who have, like all social groups in this fateful land of Bharata Varsha, lost their ancient state of glory and have fallen on evil ways. Our view of the problem has been expressed to some extent in the last issue where we examined in an article in this Theatre Art's Section the recent controversy over Bharata Natya.

This play proposes the settlement of Devadasi girls in married life, music and Bharata Natya to be practiced by them as an honorable profession, and the opening of schools for training them in these arts. The drama effectively presents the tragedy of fops being ruined by taking to prostitutes and how members of society, like the ruler of the state and his sister in this story, without helping the moral life, contribute to the vice of the country. With this is mixed up in the drama the love tragedy of a rejected lady taking vengence on the man who had refused to marry her. The double title of the play shows the two strands in the texture of the story. The story is that Captain Sundar, a military officer in an Indian State loves honourably a girl Hamsa by name who though born in the Devadasi caste has chosen to lead a pure life. Her brother is a worker in the cause of the eradication of the caste of Devadasi prostitutes. Captain Sundar is however loved by his King's sister, Saroja, having refused whom, he becomes the object of all her villainous plans. Saroja, tries to spoil the chastity of Sundar's love, Hamsa and thereby prevent him from marrying her. She sets up her brother, the king to make Hamsa his "keep" and with the aid of the old mother of Hamsa who is for making Hamsa follow her prostitute profession, Saroja carries Hamsa away, forcibly dedicates her as a Devadasi and lets upon the poor deer the hungry wolf of the passionate king. Sundar on seeing his king trying to ravish his sweetheart aims at him but he is arrested, courtmartialled and sentenced to be beaten to death. Hamsa escapes unsullied in chastity from the king's clutches but she is killed by jealous Saroja. Sikhamani, the social worker and brother of Hamsa kills Saroja and seeing that his friend Captain Sundar has turned mad, commits suicide and the drama ends like a perfect Elizabethan tragedy with almost all the major characters stretched on the stage.

It is not possible to exhaustively examine the text of a play on seeing it played once. Still some points of criticism can be offered. The drama is very well written. It effectively exposes the evils of prostitution and the corruption in Courts of State-rulers and in certain places it was very effective especially in the harangue of the hero, Captain Sunder from the dock, when he is sentenced by the king. The brothel scene in which a master pimp expatiated on the glory of his profession contained genuine humour and the gentleman who played that small part did very well. Certain bits were vulgar especially a remark of the city-rowdy chief, instigated by Saroja to carry off Hamsa. The rowdy when asked to follow the old mother of Hamsa remarked that she was too old and this is certainly vulgar. Coming to the story again, Captain Sundar takes in the prison a dying promise from Hamsa's brother, Sikhamani asking him to live and work for the abolition of the Devadasi system and Sikhamani gives the promise. But somehow the author of the play kills him by suicide and makes the Captain survive, and that too as a

mad man. If would be more fitting if Captain Sunder had died and Sikahmani, to whom social work was a passion, had not been represented both as a homicide aud suicide. Why the author who killed everybody and presented the most complete tragedy, in the exploded sense of the term, left the hero survive as a mad man is not understandable. Sunder's madness has a method and the last words of his are an atheistic harangue, questioning the existence of God and a call to sack all temples. Sarasa, the friend of Hamsa who is helping her in her honourable love and proposed marriage with Sundar is suddenly shown towards the end as a woman practicing prostitution and beating her quandom-feeder. How Hamsa stood her, how Sikhamani tolerated her, how she was not also attended to by the two reformers—these are not known. Then, the play hardens our senses and causes only a morbidity by the extreme cruelty depicted. Sanskrit literature has never approved by its practice of such tragedies, which show so much of the dark side and leave us there in utter depression. To harp too much on these cruelties of life is to make it look as if they were the rule of life and make ourselves hardenned. Saroja's character is depicted as of unimaginable cruelty and by a miraculous stroke of the pen the author makes her frightened in the last scene at what she had done, which appears a little incongrous.

The acting on the whole was good. The minor characters especially did well. In the talk of the two major characters Sundar and Sikhamani, however, hardly could there be seen anything natural. The pitch was always high and the speech steady and stilted. Sikhamani especially always appeared gasping for his breath in his utterances. This is true of almost all our Tamil actors. Their talk on the stage is always high-strung and never natural or modulated according to the situation.

The music on the whole was very ordinary. The voice of Saroja was anything but feminine. Towards the end it turned hoarse. Saroja entered in a perfect modern society women's make up but when she sang 'Anitara soulabhya Kusuma Sukumara" etc., and tried to do some Abhinaya, she was trying to show herself more learned in the art than she really was. The dance in the drama was poor. There was little of Bharata Natya, except for the Abhinaya of 'lover' by the 'Sikhara hasta' which Hamsa showed. We hope that this actor ~~make~~ will train himself better and do this part of the drama a success in future.

Certain parts of the action were attempts at sublimity which ended in ludicrousness. The test of the success in the depiction of emotion lies in seeing whether the audience gets attuned to the mood and is made to laugh by a laugh and to shed a tear by a tear. There were not wanting occasions when, on the stage a pathetic situation was presented the audience was found laughing. Another point to be noted by the actors is this: they must know when to imitate what aspect of life. I was seeing two years back, and I vividly remember it even now, Nandanar played by the Sudarsana Sabha of Tanjore at Tanjore. The scene was the climax of the play. The Vediyar had asked Nanda when he would return and Nanda had sung 'Tillai veliyil'. The scene opened with the sight of the glorious Kanaka Sabha, the golden hall, the one thing of which we hear at every step in the story, the one thing which Nanda was yearning for. It is the climax of the story, the Sannidhi of Lord Nataraja. Emerging out of the fire, Nanda was going to merge as light into the great light. Such a situation was very sublime. At this juncture, an actor, most talented in comedy, satire and farce, but without the slightest sense of what is the secret of Art, 'Aucitya' or propriety, made his entry on the Stage as a temple paricharaka carrying a plate of Nivedana for the God with a bell in his hand imitating some such person in some temple by walking an awkward gait of a limping man. The audience laughed. Nanda's entry and the atmosphere—why everything was spoilt. It is flaws such as these that actors must avoid. When Hamsa asked by the king was dancing in his court the air is one of drama and not of a burlesque or a farce. The centre of attention is the exquisite art of Natya, done by a master artist. These things were forgotten and the attention of the audience was forcibly focussed on the wretched gentlemen who portrayed the Nattuvan, and who indulged in all sorts of antics with the Jalara in his hand from behind Hamsa. To this class of inappropriateness belongs the awful realism when coffee was served to the lady Bhagavatar as also to Hamsa in the midst of her dance. There are many facts about men and things but the artist's purpose is to select only those that help Rasa.

One word about the lighting. It is one thing to employ light as an interpreter of the mood of a scene which requires greater art and mastery over lighting. It is quite another thing to do all sorts of pranks at the switches. It has become a bad habit with the Tamil stage to put off the headlights and the footlights thrice at least in a scene and to throw bars of blue, green or red lights on the actors. The more such lights are used, the more does the manger of such a production counts the performance as a success. Sometime back I saw the Madura Boys play a new drama called. Bombay Mail' at Kumbakonam and all the scenes were played in the 'Vibgior' hues of this lime light. Such dabbling in lighting effect was indulged in as often as possible the other day at V. P. Hall in 'the Devadasi'. Better stop this coloured light. Another defect in lighting was that in some scenes the switches were off, leaving the stage in half darkness, notably in the scene in which Hamsa is dedicated and the king tries to ravish her. Perhaps the lighting expert wanted to show the time of action as night. Curiously enough this only served to make the actors grope for their way in utter darkness. After all the stage has its limitations and in drama all aspects of nature cannot be reproduced. A night scene cannot be acted in utter darkness. And more than once the common sense of the audience dictated better art by their shouting for lights.

Lastly I must not omit to mention that the Association must dispense with the front drop curtain and the top-fly hanging from above next to it. It was awful to see pictures of Hockey, Football, Tennis painted thereon. Now and then, scenes were changed without letting down the front curtain by sending in room-panels on their wheels. Such change of scenes are to be resorted to only when our theatre-mechanics are perfected by the expenditure of a lot of money. Till then it is not possible to do such change of scenes quickly and in a proper manner. The walls of Sundar's rooms came in from both sides and it looked as though the table on which was a figure of his Hamsa, had legs, when it came into the scene slowly appearing to walk in like a sentient character.

Finally I did not fail to meet the usual absurdities of our Amateur stage. Not unoften the prompter, not only his manuscript but his personality also (I was not near enough to say whether his voice also was heard) were to be seen peeping from behind, the sides. He had also his companion some member in the green room or in the management of the screens, who also availed himself of occasional opportunities to project his personality into the realm of Dramatis personae.

(Continued from page 56)

Lastly, the details of the scene where Sarvilaka, that prince among thieves, steals the jewels from Carudatta's house, with all its peculiar naivette, where stealing is treated both as a fine art and an exact science, is a thing not to be hurriedly rushed through in any complete production of Mrcchakatika, as they did at Kolhapur.

With all these drawbacks I was much impressed by the acting of one Mr. Govinda Rao as Vasantasena. His voice and deportment made it rather very difficult to discover that he was really a man in woman's clothes.

* * *

Though I am one of those who strongly believe that the one urgent reform that ought to be carried out immediately in our stage, is the introduction of women in woman's roles, I have not stinted in giving due praise to the impersonation of gifted men in women's roles, in the above sketches. I am not here entering into the debated point of the artistic impropriety of men appearing as women, and *vice versa*. There are those who contend that when a young man can suceessfully impersonate an old man, it is only a degree further for a man to act as a woman, and that there are gifted exponents among men who can act better than actual woman. Even granting this, I would only like to ask the prudes in our public life that why should not women when they are given liberty and freedom in all other fields of activity and equal opportunites in all other walks of life, why should they not be allowed to share in the joy of an artistic creation ?

* * * *

These stray thoughts on seeing some glimpses of the present day Marathi stage have been strung together here, in the hope that they will awaken the dormant South Indian public to our glorious traditions in acting and drama and rouse them to make the acted-drama the most popular instrument of art-expression for the masses.

Bharata Natya.

(BALASARASVATI, GRAND-DAUGHTER OF VEENA DHANAM)

By Bhava Raga Tala.

ON Sunday, July 30, came off at Gana Mandir under the auspices of the Sangita Samajam, Madras, an exhibition of Bharata Natya by Balasarasvati, grand-daughter of the famous Veena Dhanam of Madras. Till a year or two ago, Madras had only one exponent of Bharata Natyam among the traditional repositories of that art viz.—Gouri of Mylapore. Now we have one more, a very much younger exponent of the art, Balasarasvati. Taking the whole presidency, very few are the Devadasis who perform Bharata Natya. Some who were practising it left it for lack of patronage and because of general public indifference, if not contempt. But recently there seems to be a betterment of the fate of this art. In this connection we have to record with grief the report of the death of the younger and better exponent of the art of the two artists of Tanjore named the Kalyani daughters who were much in demand.

Balasarasvati is young but her form is not one that is a good medium for expressing Abhinaya. She is really an 'Apātra', as far as her personality goes. The first requisite of Bharata Natya is that the artist should have all the qualities of beauty which Kalidasa describes as being possessed by Malavika. Above all, a slim body, a clear face and broad and sparkling eyes are most necessary. It is the eye that shows the fast succession of bhava after bhava and if it is 'Kalusha' turbid and inexpressive, the soul of the art is gone. For Bhava is the essence of Natya and it has to be shown by the eye. Says the Sanskrit text on the subject—the danseuse has to keep the song by her throat, show the object or concrete idea through symbol or gesture by the hand, keep the Tala or rhythm by her feet and portray the emotion by her eyes and brows and the most expressive parts of the face. That is, the music and its accompanying Tala are kept up by the voice and feet; for Bharata Natya in its variety called Nrittya is the interpreting of a musical composition set in a Raga and a Tala by means of symbolic gestures. Interpretation proper is done by hand and eye and the former is gesture by hand called Hasta-Abhinaya The Sanskrit treatises contain lists of single hand symbols (Asamyuta hastas) and double hand symbols (Samyuta hastas) suggesting all sorts of things. It is really this part of Bharata Natya which lay public cannot readily understand at the mere sight of them. This is the realm of the art which indifferent critics and reformists rolling in catch-words call as convention and meaningless showing of hands. Most imperfect artists who do not understand what they sing and what emotional theme they are interpreting, in their inability to successfully have their attention on the four things Raga, Tala, Object (Artha) and Emotion (Bhava), fail to accompany by their eyes and brows the bhava that should be supplemented by the Artha shown by the hand and thus facilitate the suggestion of the theme. The Abhinaya by the eyes is called Nrittya Drishtis—dance-eyes, which are divided into eyes of the major-emotions (Sthayi Bhavas) and those of minor feelings (Vyabichari Bhavas). Prescriptions in this realm are given in numerous textbooks in Sanskrit and this is very important. Here there is nothing to tax the brain of the spectator. For the expressive eye gives the theme directly. The Abhinaya of angry eye or twisted lip or knitted brows directly give you what emotion is rendered in Abhinaya. Taking a song, a pada, it may be in the plaintive mood of wailing by a lady (Nayika) who is separated (virahita) from her lord (Nayaka). The main emotion is Sringara Rasa in the separation—aspect of it called Vipralambha. This main emotion has the subsidiary feelings coming up in it which are called Samchari or Vyabhicharibhavas. As for instance, the lady may get *disgusted* with life; may *hope* for reunion; may get *angry* at fate or at her own lord who is delaying his return and so on. Besides these there are the effects of these feelings like looking out of the window, unrest and so on which are called Anubhavas. There are then weeping, becoming benumbed, sweating etc. which are called Sattvika bhavas. These constitute the world of Bhavas. Such analysis is made of all Rasas, Heroism, (Vira) Devotion, (Bhakti) etc. An intelligent spectator has

to be master of these. Great Devadasi artists of Bharata Natya of repute were well-versed in the Sanskrit Alankara Sastras and it is only those who are thus learned in the science of emotions and also in the science of symbols that are the greatest exponents who can do Abhinaya for any song or verse you give them. Kolar Nagaratnam of Madras and Gnanam of Tiruvarur are well known to have been such experts in their days. The latter is dead. Not all Nattuvans are learned in this way. The Brahmin Bharatacharya is one learned in this respect. To the enthusiast who wants to get into Bharata Natya more and more, the study of some elementary Sanskrit treatise on Rasa etc. is absolutely necessary.

The artist, Balasarasvati, we began, was not gifted with beauty of form. Though she does show the Bhavas of the eyes and the Arthas by gestures—this part of the Natya of Bharata called Nrittya is not very good in this artist. For in best Bharata Natya, Song and its singing by the artist herself, keeping the Tala by her feet is essential to keep the beauty of the art. But Balasarasvati sings very low and very little. The other day she almost never sang and when she sang along with her accompanying singer, her own mother, during one or two padas, she could not be heard by many.

Having touched Music, it must be noted here that it forms an essential part of the Natya of Bharata, which is an exquisite synthetic effect of Bhava, Raga and Tala. In the music branch of the art, there are the accompaniments to the artist. Bharata Natya Sastra says that Natya has to be accompanied by four orchestras of vocal musicians, players on stringed instruments like the Veena, players on the blown-instruments like flute, and the players on drums. One Veena, one flute, one vocalist, one Mridanga besides the Tala instrument of Jalara and the Sruti instrument are the minimum and a good orchestra of this description will finely setoff the art. The Silappadikaram, the classic Tamil dramatic poem describes the same accompaniments. Instead of the flute we were having for a long time a smaller Nagasvara called the Mukhaveena which has now been displaced by the clarionet. The stringed instrument accompaniment perhaps was out of vogue long ago. There is a modification improvised by the Nattuvanar responsible for training Balasarasvati. This is a feature of great relief. The clarionet has been abandoned. Two Tamburs are used for sruti and a flutist accompaniesher. The Nattuvanar (Natyacharya) sang for a while with the jalara in his hand for all the traditional pieces like Svara jati etc. intended for rhythmic dance devoid of Abhinaya, viz. Nritta. Then he stopped and the mother of Balasarasvati, sang a number of beautiful padams in Telgu. These form a good feature of the Natya of Balasarasvati. You cannot have them elsewhere. She has been taught and trained in the Abhinaya of a number of the padas, of which Vina Dhanam is the greatest storehouse. The major part of the programme was this and it was very entertaining. Two Tamil pieces were also sung and rendered into Abhinaya. The kite dance at the end was also good.

The artist's Nritta, the dance of Tala, was done well by Balasarasvati. Good training in this branch is given to her. Besides some well-known pieces in this branch, in which Svaras are set in a kind of Sahitya to certain Talas, an additional one was rendered towards the end also. A very limited part of this branch of Bharata's art only lives in the Devadasis and Nattuvans. A large number of varieties wait to be discovered and reconstructed from the Natya Sastra. Special attention of the public must be drawn to this branch. For this is dance, pure and simple, which involves no mysterious gesture-symbology. And this can be well exploited by all those interested in physical education for girls in our girls' schools. These dances combine beauty and art with physical exercise. Here it must be mentioned that Balasarsvati has not the strength of body to go through these difficult Tala-dances and she gasped and her slightly opened mouth highly detracted from the grace of the dance.

Some critics are so ignorant as to say that Natya means vulgar Sringara or that the sentiment of sexual love alone can be protrayed by this art. Surely the hackneyed pieces now heard are love pieces but these do not monopolise the realm of Sahityam that is taken by Bharata Natya. So vast is the world of symbols given by Bharata that any thing can be gestured by Abhinaya. As for instance, a patriot can have national songs rendered in Abhinaya. Some say that the songs are obscure and the symbols more obscure. The difficulty is due to the fact, that by a historical accident, the music of South India is related so much to the Telugu language which was the language for music and even

continues to be in our Tamil districts. That is the reason why certain Telugu Dance-Padas sung on Rajas of the past days are in inferior Telugu. If organisers print programmes with English Translations of the Telugu songs, the difficulty will be removed, Besides Tamil and Telugu pieces, Sanskrit verses also form part of the usual programme by the Natya artists. Originally the Sanskrit Sringara masterpiece called Amaru Sataka was a favourite. The Krishna Karnamrita is another poem, a few verses from which are their favourites. On enquiry I was given to understand that Balasarasvati had also been trained in the Abhinaya of some Sanskrit slokas but the other day no Sanskrit sloka—Abhinaya was given, since she was already tired at that hour of nine to which she danced.

All is well with this art. If every small source which preserves it is diligently sought and every bit of it available is learnt, new reforms or any other modification based on the basic principles and the technique of Bharata can be created. All that is necessary is to take it up and issue it in modern get-up. All that we need do is to make an up-to-date edition of it. More dainty dress, more soft Tala and more delicate gajjai or anklebells—these are very small things which will greatly increase the appeal of this art.

GOVERNMENT OFFICIALS PARTY, MADRAS.

We have received a copy of the annual report of this association. whose endeavours to elevate the South Indian Stage are too well known to need recapitulation. Started in 1923 by a band of enthusiastic workers, the activities of the association have grown year by year till to day it is one of the foremost associations working for the regeneration of the South Indian drama. During the year under report the association has done substantial work and the growing membership and the good financial position speak of the unselfish work of the persons in charge of running the association. We wish the association a long career of useful work.

Continued from page, 52.

the vices mentioned above. He is learned in all the Prabandhams; the other day, he closely followed the text of Valmiki's epic and though at the begining he recited no verse from Valmiki or from Kamban, he recited many of them as he went on. Many of his songs were verses of Kamban set to tunes. But their good qualities such Bhaghavatars cast away and talk all the time news from the "Hindu" and other odd witticisms. Success in Madras makes Bhagavatars so.—*Bhavuka.*

8

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MUSICAL AND NEWS REELS

Miss Dilla F. Byramshaw.

In opening the music section, "Sound and Shadow" has involuntarily helped the public in more than one way.

The section should increase the musical taste and talent of its readers, who naturally get more interested in the art.

The several Sabhas in Madras are trying their utmost to improve the music in South India, but frankly speaking, so far South Indian Music can be described in no other and better words than mere screeching with thundering drumming for accompaniment.

There are two great bodies in Madras that could take full advantage of these Sabhas, without being in opposition to each other. The one is the Madras Broadcasting Station, and the other, the Film Producers.

The Radio listeners in the city will concur, when it is said that it is impossible to listen to South Indian Music as provided by the Radio, with the feeling with which real music should be listened to. Madras is as backward in the Radio line, as she is in the Film. A change is sorely needed in the Radio programmes, as much as in the Indian Films. A harmonium, violin and flute are the only instruments that comprise our Radio music, with the mridangam as the common factor to keep time. Would it not be wise if the Corporation took advantage of the sitars, veenas, dilrubas, perhaps sarangees too, in addition to the above mentioned, and give the inhabitants of Madras a broadcast of lovely, musical and vocal concerts, like Colombo?

Will not the film producers avail themselves of this opportunity? A decided change is a great desideratum. The demand is insistent from all sides, but the producers turn deaf ears. They are only bent upon making money, to see the only way by which they can prosper, without a thought whether the cine-goers profit intellectually or not. Rather self-seeking. They let slip golden chances from beneath their very noses. There were the Trivandrum Floods. Those outside the place read about them, but what idea could they have of their actuality? And yet, most cine-goers in India will be able to describe the floods in the Mississippi. The laying of a foundation stone, or a slight change in temperature, the heat-wave is at once filmed in other continents, while every activity dealing in education, curios, variety, music, sport, is the foremost to be screened. The Indian Film concerns did not care to film the inauguration of the trunk telephone, nor the Alwar riots, nor still the funeral procession of the late Jam Sahib of Nawanagar, or the enthroning of Prince Digvijasinghji.

It is very, very saddening to note, that a country like India, so great, so important, should be so backward.

Would it be too much to expect, if, Madras would start a film concern, devoted exclusively to news reels? It is possible that large film concerns are unable to attend to the news side. But if smaller ones started, surely news Reels will soon spring up to popularity.

We have hoped and hoped for a long time. We now impatiently ask if we are to die hoping, or that the hope will turn out a Realisation?

ROYAL'S SUPER SPECIAL.

"PASSING SHOW."

B. Poornachandra Rao,

Vizinagaram.

At last the much acclaimed Film, the "Passing Show" has been screened here. "The world is nothing but a passing show." says the author. This hymn of the author has not achieved his much cherished object. After all pictures of its kind were already made by several film makers. Many scenes that should have been shown were omitted, perhaps with a view to shielding the weakness of the plot.

Coming direct to the point: as shown in the film, would any girl, either of high birth or of low birth accept the love of quite a

stranger at the first sight? If so, what term does she deserve! A vile wench or a virtuous Hindu girl of rank!! This representaion would never agree with the Indian sentiment.

Apart from many other minor defects, was there ever a single example in the whole World's History that a prince had delivered his own married wife to a "Tramp," simply for the reason that the said tramp, who was a crook, and the Princess were lovers before the Princess' marriage? Or did any Indian Princess accept her husband's proposal to be a kept-mistress of a crook and a pauper with three pies on hand, or even of a very great man though her own husband were a brainless fool or a female in the form of a male by mere virtue of birth? Can it be anything other than blackening the virtues of Indian Womanhood? Would any one, concerned, enlighten me on the question as to how the drama played in the last reel was connected with the main plot? Or was it played only with a view to re-uniting the once-upon-a-time lovers in a most indecent, unhomely and unbecoming way!

Perhaps the story-writers do not care as to how the world thinks of the writer's mentality and character when they write a certain story. A written "Offspring" is always a true reflection of the author's mind and virtues!

A VISIT TO THE AJANTA STUDIO, BOMBAY.

A few days back, I had the pleasure to visit the Ajanta Cinetone Ltd's. recently errected Studio, in Parel, Bombay. I confess that, up-till now I have been very sceptical about the progress of the Cinema Industry in India. But the visit to the Ajanta Studio has altogether changed my views on the subject. I was satisfied beyond all my expectations with what I saw. I said to myself, here is at last, evidence of a sincere effort to really improve the industry. The manager, Mr. L.T. Shivdasani, a polite young man, showed me over the whole studio personally, and I had the opportunity to see thoroughly each of the various departments.

The site chosen is quiet and lovely. The place is kept unusually neat and trim, order and system reigning everywhere. The studio is built on the most up-to-date lines. It was a pleasure to find the large stage absolutely sound-proof—something new in Bombay. Instead of the old fashioned reflectors, they have a complete set of powerful electric arc lamps so that they can carry on the work of shooting far into the night. The Director Mr. M. Bhavnani has years of experience in the line. The others on the technical staff are men of experience and ability. Mr. Patankar, the Art Director, is a man of real worth. A few splashes with his brush and paint and you have a gorgeous scene. The Laboratory is of the latest. The chosen actors and actresses include personalities like Master Nissar and Abdul Rehman Kabuli, late of Madans. The general atmosphere in the studio is very clean and healthy under the stern eye of the director. I interviewed one of the proprietors of the concern who told me that their aim is to produce pictures of quality, irrespective of cost and time. Their first picture "Afzal" or "Hoor-e-Harem" which will have been released by the time this letter is in print, has taken them full three months to produce and promises to be a great hit. The Ajanta with all the innovations and talent at their command promise to give the film-goer his money's worth.

Review:

BOMBAY RADIO NEWS: A monthly devoted to popularising wireless in India. Annual Sub. Re. 1 Published by the Bombay Radio Press, Bombay.

No one who has devoted even the most cursory attention to Indian problems has failed to observe the appalling illiteracy prevalent in this country. Without a broad-based education, no improvement is possible and in affording this education, there are two mediums Radio and the Screen which have tremendous potential value. Both of them it is true have been hitherto woefully neglected. In order to bring home to the powers that be the incalculable benefits that can be had from them, it is very necessary that there should live journals dealing with these subjects. We have a lot of journals on film, good, bad and indifferent but there has been no journal dealing with radio till now. This omission is now sought to be remedied by the Bombay Radio News, the first issue of which we have received. It is well got up and contains a number of interesting article and is offered at astonishingly cheap price of Re. 1 per annum. "Sound & Shadow" offer this contemporary dealing with an allied subject a warm welcome and wish it a long life of useful career.

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